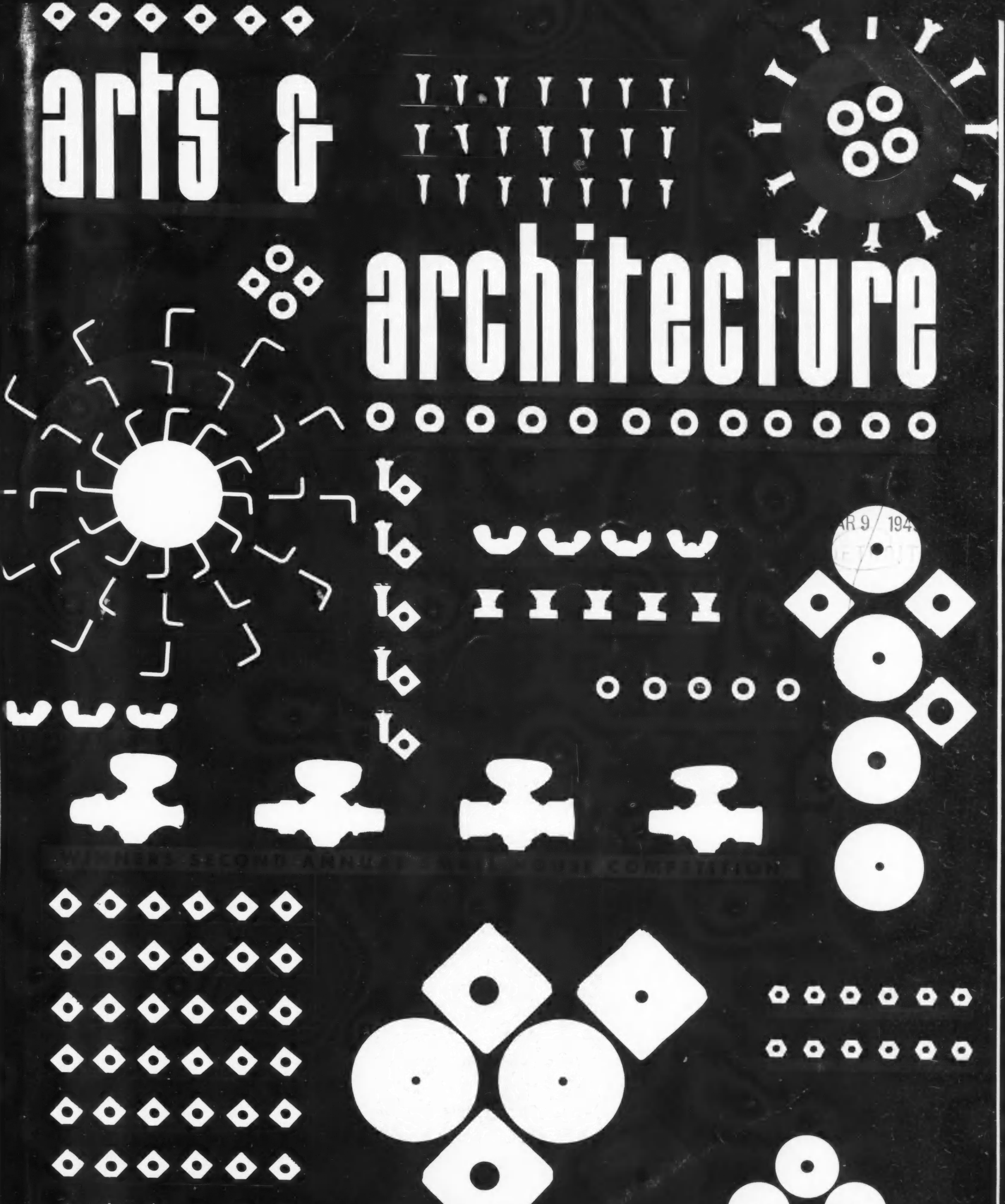
arts & architecture



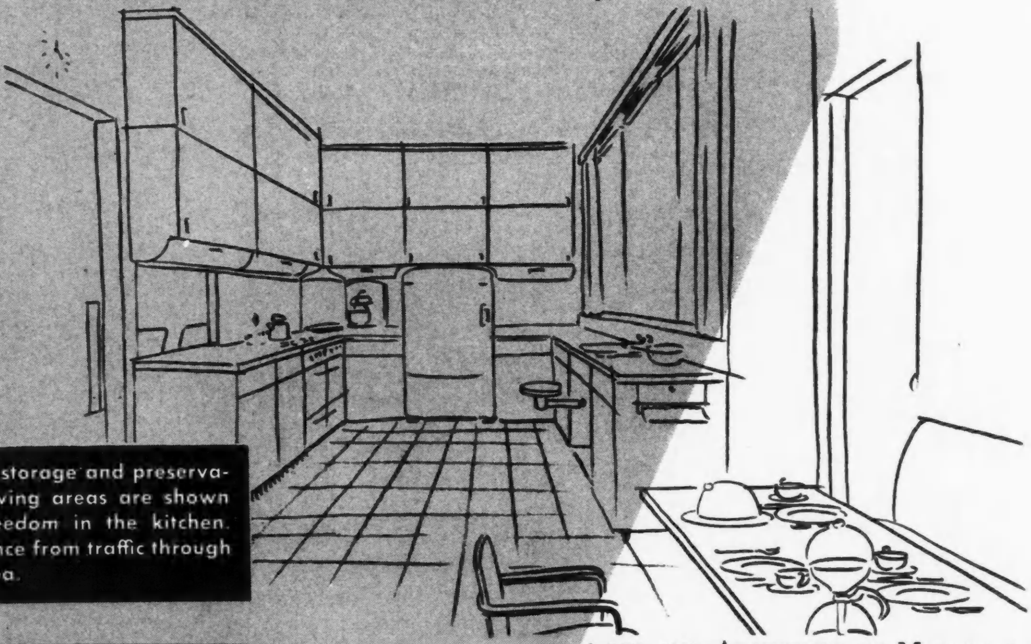
WINNERS SECOND ANNUAL SMALL HOUSE COMPETITION

AR 9 194

XUM

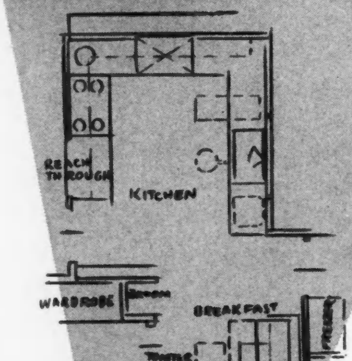
THE Modern approach for modern kitchens

Case Study House No. 1 is designed by J. R. Davidson in cooperation with the Home Planning Bureaus of Southern California and Southern Counties Gas Companies.



Preparation, storage and preservation and serving areas are shown for *New Freedom* in the kitchen. No interference from traffic through the work area.

Floor plan, a modern "U" type design, is streamlined, compact and coordinated for convenience and step-saving.



ARTS AND ARCHITECTURE MAGAZINE and the designer, J. R. Davidson, have selected all-gas equipment for Case Study House No. 1 because—it's modern in appearance and performance. Gas is practical! Be sure *your* designs provide gas for cooking, refrigeration, water heating, and space heating.

SOUTHERN COUNTIES GAS COMPANY
SOUTHERN CALIFORNIA GAS COMPANY

Design for
GAS

XUM

XUM

THE PICTURE IS FAMILIAR, BUT THE FACTS ARE NOT

To any architect and contractor this picture will appear familiar. But the fact is, it was taken in the Sheet Metal Research Laboratories maintained at Rome, N. Y., by Revere. It shows the construction of a 65-foot gutter of sheet copper, a duplicate of an actual monumental installation. The bulbs in the upper left corner are 250-watt electric heaters. When the gutter was completed the current was turned on, and the metal heated. Then the current was switched off, and the gutter flooded with cold water. The temperature range was between 150 and 160 degrees. Repeated cycles of heat and cold compressed into a few weeks the service conditions of many years.

From these and other tests and experiments Revere discovered exactly what happens to copper in roofing installations, and revealed why certain hitherto mystifying failures had taken place. From this work we developed the principle of column strength, and, applying that principle, worked out the correct gauges and tempers, and the right ways to design and install copper to prevent buckling and assure the almost endless life that characterizes the copper on a great many old and historic buildings. In addition, we found how to make repairs to faulty installations so they will give the same long service as new ones applied according to the new methods.

Thus, true engineering principles have been brought to the problems of copper roofing. These principles will be explained in detail, with many drawings and diagrams, in a new Revere booklet to be made available. On request we will put your name on our list to receive a complimentary copy when issued. Write the Revere Executive Offices.

The Revere Technical Advisor Service, Architectural, is always at your command.

REVERE
COPPER AND BRASS INCORPORATED
Founded by Paul Revere in 1801
Executive Offices: 230 Park Ave., New York 17, N.Y.

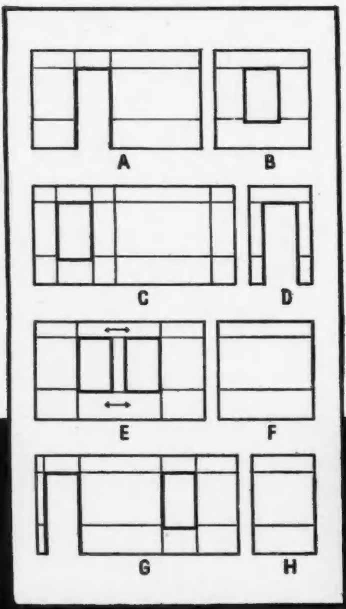
Simple Suggestions for More Attractive Wall Design Treatments with Douglas Fir Plywood

No. 1 of a Series

Detailed below is one of the many wall design treatments possible with Douglas fir plywood—a horizontal placement using a three-panel arrangement.

In applying plywood, start at the openings with vertical joints and divide the plain wall spaces in an orderly pattern. Place vertical joints at top of door and at top and bottom of window openings. Where width of wall is 10 feet or less, panels may be run horizontally in two or three pieces with openings cut out. If width of door or window is over four feet, do not hesitate to place panels horizontally. Combinations of vertical and horizontal arrangements may be used in the same room with pleasing effect.

Additional design suggestions will be shown in subsequent advertisements.

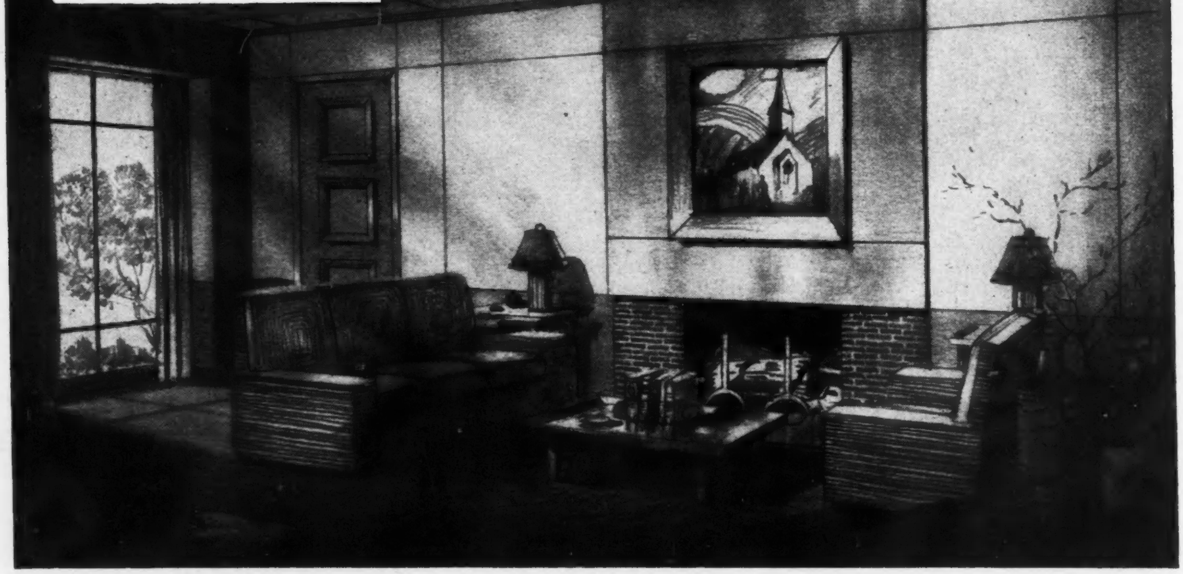


CAN PLYWOOD BE SPECIFIED NOW FOR POSTWAR USES?

The increased capacity of the industry will make MORE Douglas fir plywood available for civilian consumption THAN EVER BEFORE, as soon as the needs of the armed services lessen or war restrictions are lifted. There will be no reconversion delays; the same types and grades of Douglas fir plywood that are now being made will flow immediately into peace-time buildings and construction.

DOUGLAS FIR PLYWOOD
LARGE, LIGHT, STRONG,
Real Wood
PANELS

DOUGLAS FIR PLYWOOD ASSOCIATION
Tacoma 2, Washington



ARTS AND ARCHITECTURE—Vol. 62, No. 2—Published monthly at 3305 Wilshire Boulevard, Los Angeles 5, California, by John D. Entenza. Established 1911. Yearly subscription price $3.50. Entered as second-class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

URE

:

---

rip-

XUM

F

XUM

Meet your new assistant
on Store-Front work!
THE Kawneer MAN

THE KAWNEER MAN in your territory is in a position to give you valuable assistance on store-front work. Over 300 Kawneer distributors cover the entire United States—there's one near you.

These men have been supplied with many new tools to help you in your work. They have been trained in the merchandising problems of various types of retail stores—so that in a consulting capacity they can help you solve the store-front problems of any particular store.

They offer you a limited line of pre-war construction, available now—and will soon show you the entirely new Kawneer line which includes practical and important new developments. They have an important part in the Kawneer Program which is creating a tremendous demand for Kawneer "Machines For Selling" among all types of retail merchants.

Get acquainted with the Kawneer man. Write the Kawneer Company, 502 Front Street, Niles, Michigan, today.

✓THERE'S NEW OPPORTUNITY FOR ARCHITECTS
IN THE STORE-FRONT FIELD!

Kawneer
STORE-FRONTS
MACHINES FOR SELLING!

XUM

GENERAL MOTORS DESIGN COMPETITION

5 First Prizes of $5,000 each
5 Second Prizes of $2,500 each
5 Third Prizes of $1,000 each
5 Fourth Prizes of $500 each
20 Honorable Mentions and
20 Special Awards of $250 each

General Motors Design Competition for Dealer Establishments is now in progress. It is being conducted by The Architectural Forum.

Programs are now being mailed to competitors.

The competition involves the design of buildings and grounds for automobile dealer establishments, including showrooms, offices, service facilities, parking areas, and parts, accessories and used car displays.

It presents opportunities to win the above amounts in one or more of five categories: designing establishments for average-size dealerships

COMPETITION APPROVED BY AMERICAN INSTITUTE OF ARCHITECTS
AND
ROYAL ARCHITECTURAL INSTITUTE OF CANADA

handling passenger cars and commercial vehicles; similar dealerships of medium size; large dealerships devoted to passenger cars exclusively; dealerships engaged exclusively in the commercial vehicle business; and a series of special awards for structural and decorative design details.

The Professional Adviser—in collaboration with automotive experts—has prepared the program, which includes all data necessary to guide competitors.

You will receive:

The rules of the competition, and the requirements of each program, by forwarding the information indicated in the attached coupon.

George Nelson, A.I.A., Professional Adviser, c/o The Architectural Forum,
Empire State Building, 350 Fifth Avenue, New York 1, N. Y.

I intend to enter the GENERAL MOTORS competition. Please send me the program, including the conditions governing the competition and awards.

Name________________________________

Firm (if any)________________________________

Address________________________________

City________________State________________

Check one: Architect_____Designer_____Draftsman_____Student_____

Other Occupation________________

AA-2

XUM

TWO PICTURES

THAT SHOW THE AMAZING VERSATILITY OF

CEMESTO

REG. U. S. PAT. OFF.

The Multiple-Function Insulating Wall Unit

Cemesto, the Complete Wall Unit is AVAILABLE NOW for You to Use in Almost Any Building Job

THE REMARKABLE versatility of Cemesto has been firmly established in scores of wartime projects. This amazing adaptability of Cemesto to sound, speedy construction has stirred the interest of architects everywhere. As a result, new uses are being found for Cemesto in almost every kind of present-day building job—large and small. For industrial construction, in small homes, small business structures, farm buildings as well as in such special applications as conditioning rooms and drying rooms.

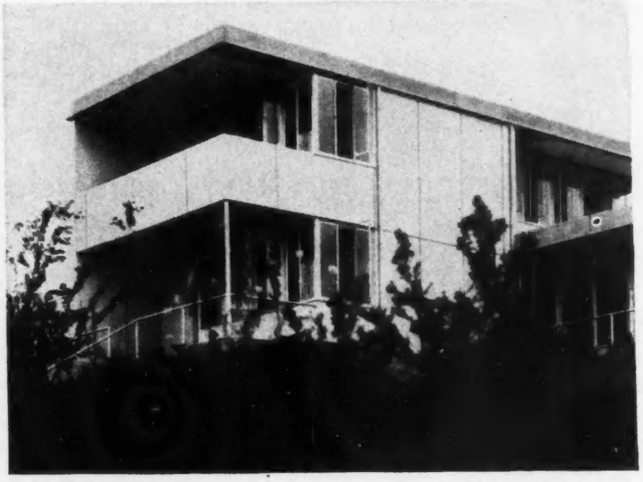
Cemesto is an unusual product. Its core of Celotex cane fibre insulation is sheathed two sides with an eighth-inch layer of asbestos cement bonded to the core with waterproof, vapor-resistant bituminous asphalt adhesive. It is fire-resistant, moisture-resistant. Its rigidity eliminates need for intermediate support. Both faces are smooth and hard, warm gray in color, provide agreeable interior and exterior finish without need for painting.

Cemesto comes in 4'-wide panels, 4', 6', 8', 10', or 12' long, and in thicknesses of 1⅛", 1 9/16" and 2". Can be used either vertically or horizontally.

Cemesto can be cut to required sizes in advance, resulting in speed and economy in building walls and roof decks. There is no sacrifice in construction quality. It is truly a multiple-function material of many uses.

SOME OF THE VARIED USES OF CEMESTO

- Airplane Plants and Hangars
- Bakery (proof ovens)
- Cold Storage (Moderate temperatures)
- Conveyor Enclosures
- Dairy Barns and Dairies
- Dough Conditioning Rooms
- Drying Rooms
- Factory Buildings
- Fire Doors
- Incubation Houses
- Industrial Dryers
- Kilns
- Mine Buildings
- Panel Boards for Mounting Controls
- Partitions
- Prefabricated Houses
- Radiator Recesses
- Roof Decks
- Service Stations
- Smelter Buildings
- Spray Booths
- Tobacco Storage Rooms
- Tourist Cabins
- Train Sheds



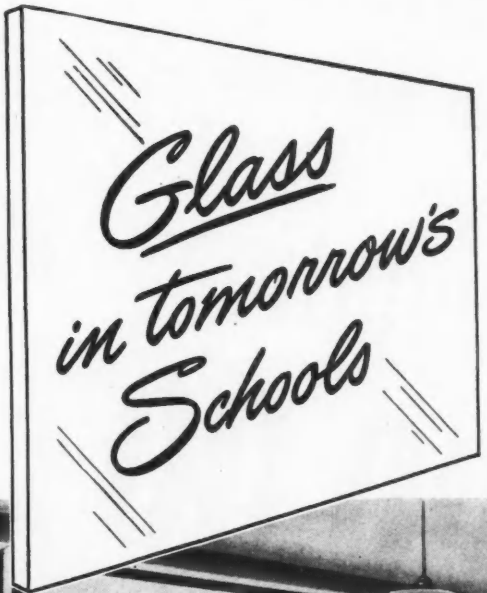
Modern home in Berkeley, California, built with Cemesto, the multiple-function wall unit that's adaptable to almost every building job.

One of the sections of the huge Naval Hospital at Corona, California, built with Modulok Cemesto Wall Units.

FREE! Two Booklets, "Cemesto with Wood Framing" and "Cemesto with Steel Framing," are ready. They contain complete information for architects and builders on Cemesto and Cemesto construction. Write for your copies today to The Celotex Corporation, Dept. A&A245, Chicago 3, Illinois.

CELOTEX
REG. U.S. PAT. OFF.
BUILDING PRODUCTS

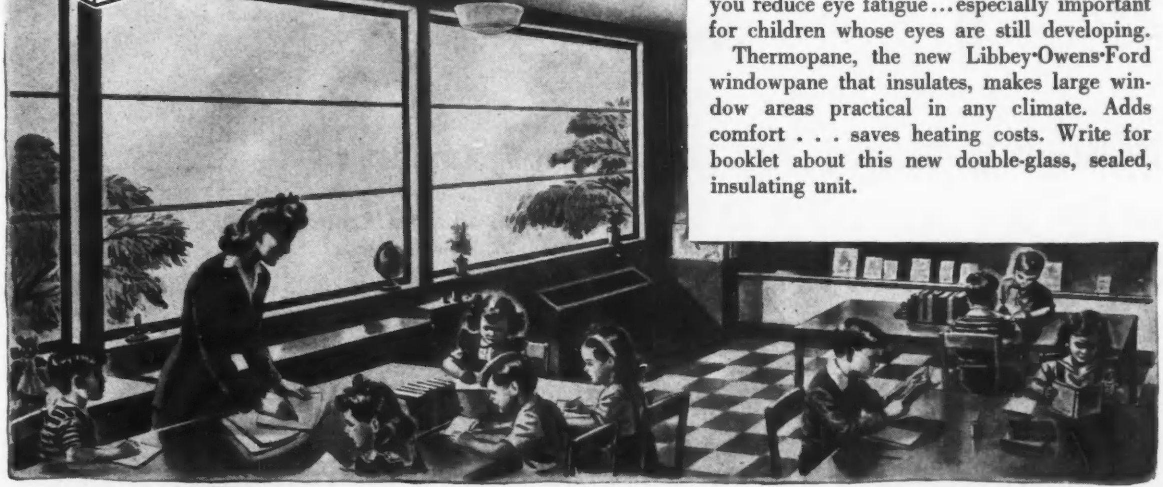
IMPORTANT!
Without obligation, we will be glad to provide any technical assistance you may need regarding the use of Cemesto Wall Units. A note to us will bring a thoroughly trained Cemesto representative to your desk.



There are many ways glass can be used to make a school building more efficient. Clear, when you want both light and visibility. Translucent, when you want light, but privacy. Opaque or clear, for smooth, hard, acid-resisting surfaces. Glass has many characteristics which combine to make it a versatile and practical material in the hands of the school architect. For latest information on the many types of glass available, see Sweet's File for 1945, or write to Libbey·Owens·Ford Glass Co., 1425 Nicholas Building, Toledo 3, Ohio.

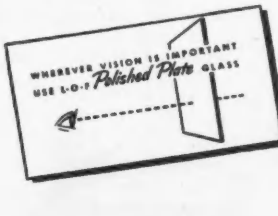
DAYLIGHT ENGINEERING. Bring in the sunlight to make rooms more pleasant—to prevent restlessness. By providing adequate daylight you reduce eye fatigue... especially important for children whose eyes are still developing.

Thermopane, the new Libbey·Owens·Ford windowpane that insulates, makes large window areas practical in any climate. Adds comfort . . . saves heating costs. Write for booklet about this new double-glass, sealed, insulating unit.



CLEAN, ATTRACTIVE LUNCHROOMS. Counters and table tops of smooth L·O·F Vitrolite are easy to keep sparkling clean. Vitrolite provides an excellent opportunity to give the lunchroom color, with a surface that never needs refinishing.

MIRRORS are an effective aid in teaching proper dress and posture. Provide them in full length sizes in washrooms, cloakrooms, gymnasiums and home economics classrooms. To be sure of getting truer reflections, specify mirrors made with Libbey·Owens·Ford Plate Glass.



LIBBEY·OWENS·FORD
a Great Name in **GLASS**

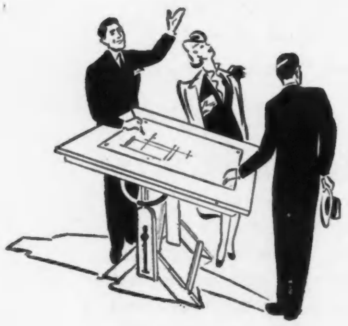
XUM

To the Winners

of our Small Post-War Home Design Contest . . .

Congratulations and

$2500.00



1st Prize to Mr. Charles D. Wiley, 2023 O Street, N. W., Washington, D. C.	$1,250.00
2nd Prize to Lt. (jg) Russell M. Amdal, USNR, 610 H. Street, N. E., Washington, D. C. . .	500.00
3rd Prize to Mr. Eduardo Fernando Catalano, Robinson Hall, Harvard University, Cambridge, Mass.	250.00
Honorable Mention to Mr. George A. Storz, 3006 Beech Street, San Diego 2, Calif.	100.00
Honorable Mention to Mr. I. M. Pei, The Studio, Princeton Avenue, Princeton, N. J.	100.00
Honorable Mention to Mr. Robert T. Coolidge, 95 Prescott Street, Cambridge 38, Mass.	100.00
Honorable Mention to Janet & Milton Caughey, 125 North Dayton Drive, West Los Angeles, Calif.	100.00
Honorable Mention to Lt. (jg) Harry Weese, USNR, U.S.S. C.F. Hughes, Fleet Post Office, New York, N. Y.	100.00

Also to the winners . . . and to every other contestant . . . for their superb efforts, the sincere thanks of the United States Plywood Corporation and Arts & Architecture, co-sponsors of the contest.

The many splendid designs submitted made final selections extremely difficult for the judges, but they are designs that can be counted on to make many post-war home buyers very happy.

Winning designs will be exhibited in principal cities throughout the United States . . . with full credit to each designer.

UNITED STATES PLYWOOD CORPORATION
616 West 46th Street, New York 19, N. Y.
Manufacturers of Weldwood Plywood and Plywood products

Douglas Fir	Northern Hardwoods
California Pine	Southern Hardwoods
Tekwood*	Armorply* Weldwood
Tempered Tekwood*	Low Pressure Plastics
Molded Weldwood	Tempreg*

*Registered trademarks

"I'M THE PLASTIC ..."
Weldwood
Plastics and Wood Welded for Good

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES:
Patterson Greene
Charles Eames
Robin Park, Layout and Typography
Dorothy Wagner Puccinelli
Peter Yates
Grace Clements
Robert Joseph

STAFF PHOTOGRAPHERS
Ralph Samuels
Julius Shulman

EDITORIAL ADVISORY BOARD
Dr. Grace L. McCann Morley
Dorothy Liebes
Roland McKinney
William Wilson Wurster, A. I. A.
Richard J. Neutra, A. I. A.
John Byers, A. I. A.
H. Roy Kelley, F. A. I. A.
Palmer Sabin, A. I. A.
Edgar Bissantz, A. I. A.
Sumner Spaulding, F. A. I. A.
Gordon B. Kaufmann, F. A. I. A.
William Schuchardt, F. A. I. A.
Whitney R. Smith, A.I.A.
Gregory Ain
Ray Eames
Fred Langhorst
Harwell Hamilton Harris
Harold W. Grieve
Ralph D. Cornell, F. A. S. L. A.

ADVERTISING MANAGER
Robert Cron
3305 Wilshire Blvd.
Los Angeles

arts & architecture

CONTENTS FOR FEBRUARY 1945

Editor's Statement 28
Comments from the Jury 29
Biographical Data—First Three Winners 31

architecture

Winning Design—First Prize
  Charles D. Wiley 32
Winning Design—Second Prize
  Lt. (jg) Russell M. Amdal 36
Winning Design—Third Prize
  Eduardo Fernando Catalano 39
Case Study House No. 1 42

special features

Art 12
Cinema 15
Music 18
Music in the Cinema 20
Notes in Passing 27
Winners Second Annual Small House Competition 28
New Developments 48
California Council of Architects 53
Official Building Industry Directory 54

ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, $3.50 a year; to Canada and foreign countries, $5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

Treated Wood, YES

Wolmanized Lumber* is a building material that has a positive answer to the service-life question. It's alloyed for protection against rot and termites.

Pressure Treated, CERTAINLY

The Wolman Salts* preservative is deep in the wood, not just on the surface. Only pressure treatment in closed steel retorts can drive it there.

AND THE USUAL ADVANTAGES OF BUILDING WITH Wood

Build with Wolmanized Lumber and get all of wood's advantages: lightness, strength, resilience, insulating value, paintability—plus endurance that insures your investment.

AMERICAN LUMBER & TREATING COMPANY

Creosoting

Wolmanizing

Flameproofing

*Registered trademarks

1651 McCORMICK BUILDING, CHICAGO 4, ILLINOIS

ART

LOS ANGELES

Though the museum originally was a sanctuary of the Muses, it has long since become a repository of relics, both art and otherwise, to which we attribute value. Whether or not the customary objects stored and displayed in these institutions are of more than cursory interest to all save perhaps a few scholars, is a question which does not concern us at the moment. A more recent development of the museum, as it attempts to embrace contemporary as well as past art, is one of importance to the majority of artists today and at least a small fraction of the public. The latter, as a mildly art-conscious though not notoriously discriminating group, has come to look to the museum as a source of authority for what is "good" art. The artist, though he frequently despises the public, both recognizes and respects this criterion of value, and when associated with a museum exhibition has come to think in the same terms of "prestige" as the well-meaning but uninformed layman.

The museum, being by nature what it is, and having of necessity isolated the arts of the past from their context, and therefore their use, has extended this separation in an attempt to meet the "needs" of a contemporary art which, not having any particular or real use, was *made* for museum walls. Nor is it surprising to find the museum increasingly identified with, or striving to emulate the private art dealer (even so far as to make an occasional sale). But the art dealer runs a private enterprise and his policies are his own affair; the museum, however, by token of its public endowments, or tax supported nature, is expected to be also a benevolent patron and promoter of local talent. It is not always that the objectives and desires of both "patron" and "protege" are realized. The museum responds to many pressures, ranging from the budget at its disposal, the policy of its Board, down to the personal judgments of the Director. The artists have one main pressure—whether specialized under the heading of a quest for "recognition", "fame", "prestige", or "publicity"—and that is fundamentally the economic pressure. Exceptions to this would include those who seek recognition, etc., for its own sake, as a psychological compulsion or neurotic compensation. And a minority would also be composed of those who, for lack of anything more functional, attempt to make use of the existing framework.

It is apparent that the aims and purposes of these two groups, as well as the way they function, are not cut from the same piece of cloth. Certainly the museum is not able to meet the basic need for security of the artist, and only superficially able to alleviate the recognition problem by an occasional allotment of wall space to those few who are favored by the wheel of Fortune and the jury system. Least of all can it more than dent the parched economic surface with its infrequent prize monies. Hundreds of artists hopefully enter exhibitions where a cash award may not amount to more than seventy-five dollars! Others submit because of a confident belief that their work should be and will be seen by large numbers of visitors. Inasmuch as an average gallery goer probably does not spend more than twenty minutes in a room where several dozen pictures are hung, is it likely that what is hung there makes much difference to anybody except the artist and his friends—and of course the critic whose job it is to look (and write publicity)?

Agreed with or not, none of this will ease the sense of wrong done to all the "rejected" artists, wherever they may be, whatever the merit of their work; and least of all will it justify, to a considerable number of Los Angeles artists, the fact that they were either not invited or were not passed by the jury for the "Los Angeles County Museum First Biennial Exhibition of Drawings by American Artists", scheduled for February 18th through April 22nd. Heading the list of their grievances is the claim that the show was not announced in its true light—that it was predominantly an invitational affair, and that furthermore, most of the invitations went to artists outside California (109 "foreigners", 11 "natives"). As if to add insult to injury, those invited were each asked to show five drawings which resulted in a staggering 506 invited drawings against 101 passed by the jury (though the latter were permitted to select as many as 175). The juried work was picked from a total of 1198 representing 481 artists. It does not require a mathematical expert to recognize the tremendous odds in what was thought to be an "open" competition. As a result of all this, in one of those exceed-

continued on page 14

The Closing Date for the

ARCHITECTS' COMPETITION

SPONSORED BY COLOTYLE CORPORATION IS OFFICIALLY EXTENDED TO MIDNIGHT

March 10, 1945

THIS TIME EXTENSION WAS PUT INTO EFFECT TO ENABLE THE MANY WHO REQUESTED AN EXTENSION AN OPPORTUNITY TO COMPETE. IF YOU ARE AMONG THOSE WHO DID NOT ENTER BECAUSE THE PREVIOUS TIME LIMIT CONFLICTED WITH PREVIOUS COMMITMENTS, IT IS SUGGESTED THAT YOU WRITE IMMEDIATELY FOR DATA AND YOUR ENTRY NUMBER. THE PROBLEM, DESIGNING A BATHROOM WITH COLOTYLE WALLS FOR A MODERATELY PRICED HOME, IS AN INTRIGUING ONE, AND GIVES YOU AN EXTENSIVE RANGE FOR YOUR IDEAS. THE REWARDS, $1500.00 IN CASH, ARE GREAT, CONSIDERING THAT THE COMPETITION IS LIMITED TO ARCHITECTS AND DRAUGHTSMEN IN THE WEST. MATERIAL WILL BE SENT TO YOU PROMPTLY.

This competition, A.I.A. authorized,
is under the supervision of Rob't. McClelland, A.I.A.

COLOTYLE CORPORATION
The West's Largest Manufacturer of Prefinished Wallboards
700 MERCER STREET • SEATTLE 9, WASHINGTON

ART

continued from page 12

ingly rare moments when common interests come to the fore, upwards of thirty local artists (some even among the accepted or those who did not submit) have banded together for the purpose of staging a protest exhibition of drawings during February and early March at The George Gastine Galleries, 3775 Wilshire Blvd. Whether or not it was justified in its methods, and regardless of the intrinsic merit of the work to be presented, the Museum set out to assemble a *national* exhibition of drawings by American artists, and apparently it pretty well knew in advance *which* artists it wanted. Should their allegiance have been primarily to local artists, particularly in view of the $750.00 in prizes to be awarded, or should their aim have been to make the exhibit as representational as possible since it is to go on a nationwide tour? Granted the latter, was it necessary to have as many as five examples each from the invited members at the expense of those hundreds subjected to the vagaries of a jury? But in the final analysis is this not but another aspect in the essential conflict between artist and "dealer"? When art becomes a commodity for the market it inevitably will be subjected to the same competitive fare found in general business practices. It would seem by now that the answer to the dilemma lies outside the museum, outside the gallery—out of the hands of the middleman—and might logically be found somewhere in the realm of the question *why* artists have resorted to such means to "make art a paying proposition".—GRACE CLEMENTS.

SAN FRANCISCO

If there are more San Franciscoans today who have some appreciation and understanding of contemporary art than there were ten years ago a great deal of the credit must go to the San Francisco Museum of Art and to its Director Dr. Grace McCann Morely. The Museum began its career 24 years ago in the Palace of Fine Arts Building (which was left standing after the 1915 World's Fair) but activities ceased there in the late twenties. In 1935 it reopened, this time in the Veterans' Memorial Building in the Civic Center, under the guidance of Dr. Morely and it has been flourishing there ever since. The policy of the Museum has been to devote itself eclusively to the study and presentation of contemporary art and in that role it has been of inestimable value to artists and public alike.

In celebration of its tenth anniversary the Museum has three special exhibitions: Leading Art Trends of Our Time, Bay Region Exhibitors in San Francisco Art Annuals, 1935-1944 (selected by vote of fellow exhibitors) and Growth of Museum Collections. The first of the exhibits, as its title indicates, contains examples of nearly all of the major art movements. All of these works are by foreign artists, many of them examples by the innovators themselves, such as Monet, Cezanne, Renoir, Gaugin, Van Gogh, Picasso, Matisse and many another immortal as well as contemporary greats. Most impressive in this exhibit is Henri Rousseau's large canvas The Dream.

In another large gallery some of the best known contributors to past Annuals have sent outstanding works for the occasion. This is one of the best group showings of the artists of this region that has ever been shown here. The show is of unusual interest because in it can be seen the extensions of the movements exemplified by canvases in Leading Art Trends. But like the sentence whispered from ear to ear in the game around a party table these ideas have almost become something else. The two exhibits present a very graphic example of the processes of evolution—and the promise that it holds. As text in conjunction with the exhibits points out, all art movements, whether they are liked and appreciated or not, are part of the great stream of art history and as such are important for they leave their mark upon trends that follow even as they fade from practiced reality to a place in the pages of art history.

The third exhibit, Growth of Museum Collections, presents a portion of the Museum prints, drawings and paintings. Here again the energetic and intelligent directorship of Dr. Morely has shown fine results. From the early days of the Museum at the Palace of

continued on page 23

BUY U. S. WAR BONDS AND HOLD THEM!

QUANTITY Limited

War production still limits our output of commercial and industrial lighting equipment. We're sorry we can't make enough fixtures to meet present demands, but we're glad we've stuck to the principle of limiting quantity rather than quality. Every SMOOT-HOLMAN fixture, whether made before, during or after the war, will always carry our label of quality.

QUALITY Unlimited

SMOOT-HOLMAN COMPANY
SMOOT-HOLMAN
INGLEWOOD, CALIFORNIA
MADE IN U.S.A.

OFFICES IN PRINCIPAL WESTERN CITIES • BRANCH AND WAREHOUSE IN SAN FRANCISCO

CINEMA

comment and criticism

Several weeks ago sections of the motion picture industry paid tribute to the heroic fighters of France who fought behind the Nazi lines—the FFI—in a testimonial banquet to Pierre Blanchar, as president of the motion picture division of the French Forces of the Interior. Greetings were exchanged between members of the film craft in France and the United States at the affair sponsored by the Council of Guilds and Unions, the Screen Actors Guild, the French Research Foundation and other motion picture organizations. The Academy of Motion Picture Arts and Sciences honored Blanchar and his associates, Simon Schiffrin and Vladimir Pozner, fellow craftsmen in the French film field, with a cocktail party. At the banquet itself was held the first official showing in this country of the very moving *Liberation of Paris*, a day-by-day account of the freeing of the Queen of Cities from the Nazi yoke during the dramatic days of last summer.

Before returning to France Blanchar conferred with members of the Council and Screen Writers Guild in the exchange of information and ideas. Plans were started for a postwar international film conference to which all countries producing films will be invited to send representatives. This is the nebulous part of the decisions reached, for there were other phases of the Franco-American rapprochement which go into immediate operation, some of which are being worked on at present. When Blanchar returns to Paris, for example, he plans to set up an office of information similar to the information center which the Council of Guilds and Unions maintains in Hollywood. Details of technical advances, for example, will be important on the information exchange agenda. There will be reports from France on the function of governmental agencies in the French motion picture industry, the use of documentaries, the organization of censorship. Also important will be the exchange of information on trade union practice in the two countries; their Constitutions, trade agreements, publications. There will also be a committee in both countries to examine employment exchange possibilities, and a clearing agency for the needs of foreign industries. There will also be committees to exchange opinions and reviews of the latest motion picture features and documentaries.

Pierre Blanchar, before the night of the banquet at the Ambassador, met with members of the press and discussed the new set-up in the French film industry. He began by explaining that during occupation there was some film production going on. A great amount of it, of course, was done in collaboration with the Germans; but there were also some fine films done in the best French tradition which were not tainted with German money or weighed down with the heavy hand of German censorship and restrictions. These films were made openly; but were cleverly disguised so that the pro-German element in the story or characterizations was completely absent. The French industry, according to the new Governmental organization, now belongs to the technicians, craftsmen and actors in the industry. A producer, unlike the producer in Hollywood, does not control the financing of his film, but is merely a guiding technician in the making of films. Collaborators and traitors within the industry have been eliminated. The guiding rule of picture making in France today is technical excellence in all departments. Blanchar said that members of the French craft were happily free of any great number of those who had cooperated with the Germans to the detriment of the industry or their country or their art. This, he remarked, in spite of four years of starvation both in mind and body, is something of which the French people may be justly proud. France, Blanchar concluded, needs equipment and materials so that the film industry can once again reach the high level it had once attained. The splendid sequences showing the liberation of Paris, for example, were made with cameras and negative film stock stolen from the Nazis. He remarked, too, that the French film industry had no intention of paying for the Nazi equipment which it had "borrowed".

* * * * *

A few lines in passing. *Frenchman's Creek* is the most beautiful

continued on page 23

Perfection IN A SMALL "PACKAGE"

Mere size does not determine a home's capacity to give pleasure and comfort to the owner. Witness this "gem" of a house, designed by architects *W. J. Varner* and *Herbert Mann* and built by *Noland Morris* ... for Mrs. Louise Bergman, Los Angeles. ★ Its heating system equals, in quality and performance, that of any mansion: a compact PAYNE Forced Air Unit, one of many models for every heating need.

Now PAYNE introduces the successor to old-fashioned central heating:

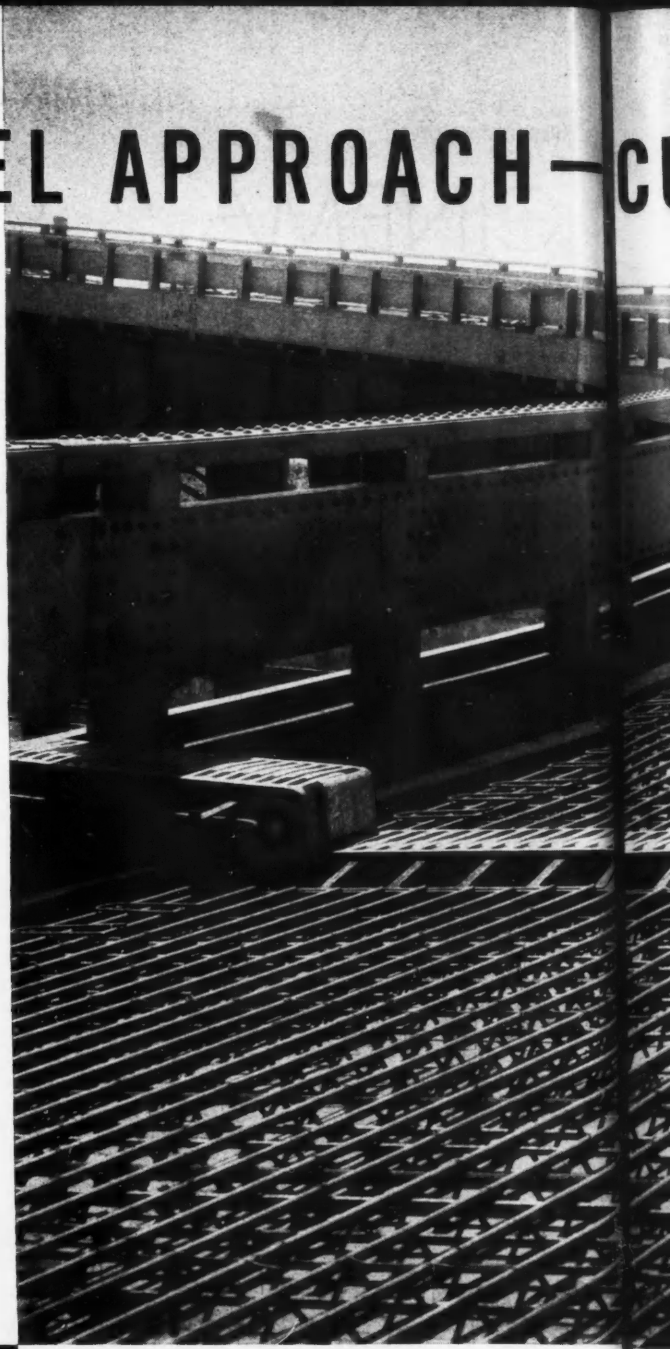
ZONE-CONDITIONING

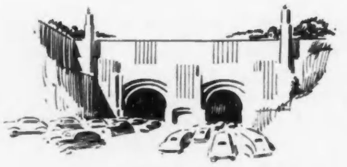
Gas heating and ventilating, controlled by zones or rooms. For large or small houses.

Write today for new booklet

PAYNEHEAT
30 YEARS OF LEADERSHIP
GAS FUEL HAS EVERYTHING
Payne FURNACE & SUPPLY CO., INC.
Beverly Hills, California
© 1944 PAYNE FURNACE & SUPPLY CO., INC.

The LINCOLN TUNNEL APPROACH—C



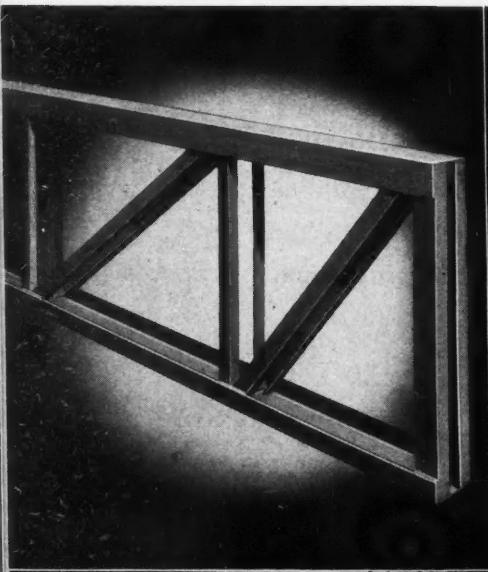


From coast to coast, bridge builders have been quick to recognize and apply the advantages of the CECO welded reinforcing truss. Its use for concrete floors in the Lincoln Tunnel approach, the Golden Gate Bridge, and the San Francisco-Oakland Bay bridge all attest to the expert fabrication, and close *engineering* tolerances which insure accurate and economical placement of reinforcing materials. Ceco steel trusses are assembled in jigs and arc welded in a manner similar to that used so successfully in the manufacture of *CECO steel joists,* which are as invaluable to builders of apartments, hospitals, offices, schools, and residences, as the Ceco trusses are to builders of monumental bridges.

The Ceco steel joist is of special interest today with the acute lumber shortage and provides these definite advantages to all builders of light occupancy buildings:

1. Sturdy lightweight floor and roof construction.
2. Eliminates warping, shrinkage and dead rot.
3. Convenience and ease of installation—easy concealment of heating, plumbing and electrical wiring systems.
4. Reduction of property loss through fire.

Ceco manufactures a complete line of joists including standard open web steel joists, the Ceco nailer joist, and the Ceco longspan joist. And maintains a staff of experienced construction *engineers* to assist with your construction problems. These *engineers* will furnish estimates, check details and designs, make recommendations and suggestions for the improvement of your projects. Be sure to call on them and let CECO *engineering* skill aid you in present and post war construction.



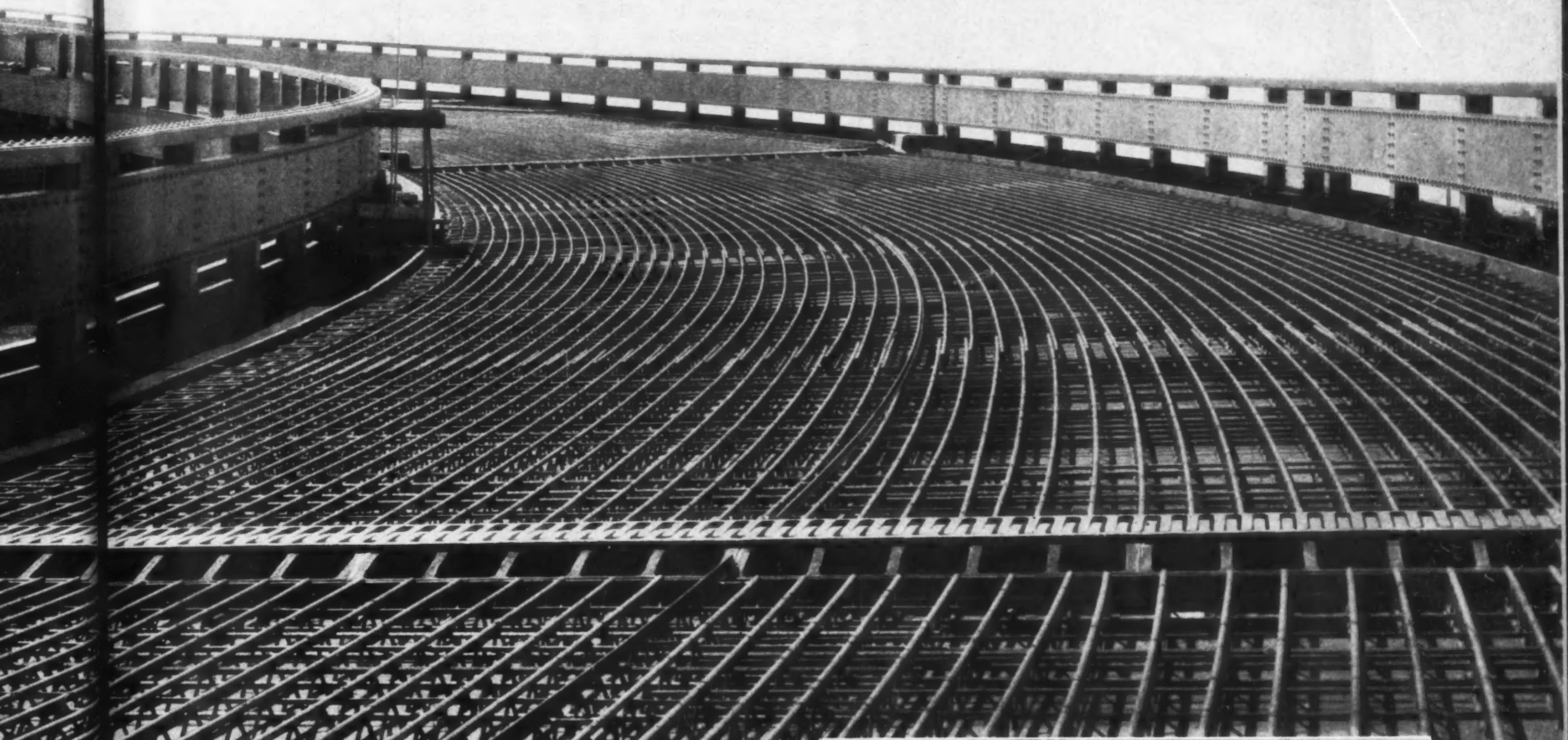
Ceco open web steel joists: (*left*) wide top chord provides greater lateral rigidity, gives greater bearing surface, increasing efficiency of floor and roof slabs. The bottom chord permits easy positive attachment of ceiling lath by standard tie wires which stay attached.

Ceco longspan joists: (*far left*) clear openings up to 64 ft. One story stores or garages can be erected without use of inside columns with Ceco longspans.

Ceco nailer joists: are similar to Ceco standard joists with the addition of a 2x3 wood nailer attached to top chord securing wood deck construction.

ENGINEERING MAKES THE BIG DIFFERENCE IN **CECO**

H—CUSHIONED ON STEEL TRUSSES BY CECO



o chord
greater
f floor
its easy
andard

ings up
can be
th Ceco

andard
l nailer
ck con-

OTHER CECO ENGINEERED PRODUCTS:

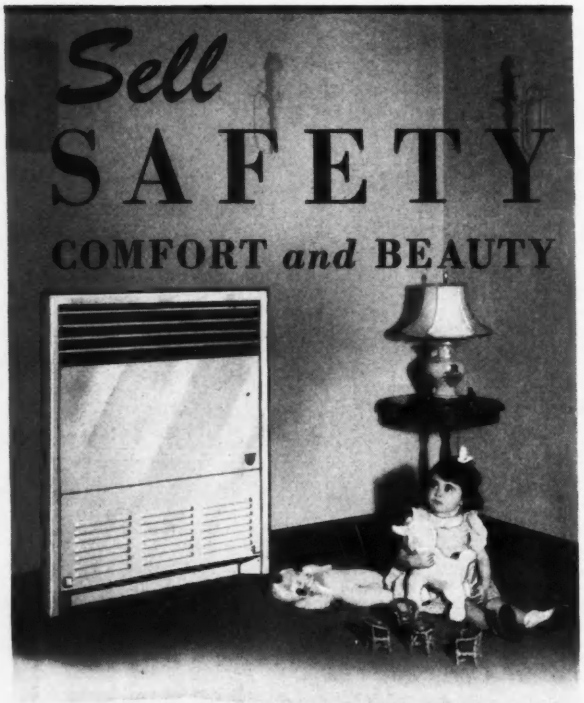
All types of industrial and residential steel windows, steel doors, metal frame screens, metal lath, metal weatherstrips, steel roof deck, Meyer flange and adjustable type Steelforms, adjustable shores and clamps, concrete reinforcing bars, and welded fabric.

CECO STEEL PRODUCTS CORPORATION
General Offices: Omaha, Nebraska
Manufacturing Division: 5701 W. 26th St., Chicago, Ill.

Ceco longspan joists increase floor efficiency by reducing number of columns.

Ceco open web steel joists provide fire resistance and low maintenance cost.

CO CONSTRUCTION PRODUCTS



Sell HAMMEL

DUAL WALL HEATERS

Sell

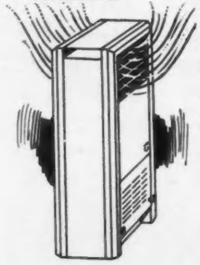
THE NEWEST IN GAS-FIRED VENTED HEATERS

In-the-wall installations are available to fit 4-, 6-, or 16-inch wall thicknesses.

Don't overlook the fact that more than half of the American homes have no central heating when you plan your post war sales program.

And, don't overlook the sales possibilities of Hammel Dual Wall Heaters. Installed in the wall between rooms, they give complete heating service. When you sell this vented Hammel heater, you're selling SAFETY—safety for children from open flame and searing heat . . . safety when lighting and extinguishing the heater . . . and safety from fumes.

Learn all the other sales-making advantages of this new dual wall heater; write for information.



Hammel
RADIATOR ENGINEERING CO.
A. S. Martinson & Associates
Successors to Hammel Radiator Corp.
Since 1912
3348 Motor Ave. Los Angeles 34

MUSIC

A new symphony by Ralph Vaughan-Williams is not an epoch-making event. The parturition is as difficult as with Schoenberg. Each new work is a deposit of the utmost concentration. The effect of so much concentration is to remove from the deposit all obvious appearances which might assist an easy reception of the music. This in turn confuses the critics: "Composer Schoenberg's music, as usual, sounded to the uninitiated as if the Philharmonic were methodically playing the *Chicken Reel*, a Bach *Toccata* and *Columbia, the Gem of the Ocean* all at once and in different keys." Such vulgarity, which the critic deems wit, merely indicates an ignorant, a lazy, or a baffled critic. This sort of thing turns up regularly in the *Music* section of *Time*. Persistent correspondence with the editors in regard to it, pointing out that it would not be tolerated in the *Art* or *Books* sections, or in regard to medicine or current events, has brought me a small collection of patient, courteous letters stating that the writer is entitled to express his opinion as he wishes. I say he is not. I say he should be fired and sent under guard to be forced to listen to concentrated music. If he did not die of the experience, his no longer baffled conscience would require him to apologize to Bartok, to Stravinsky, to Schoenberg, to Harris, for ignorance, for laziness, for cheap wit. A critic who is so consistently unable to comprehend or to find intelligible language to express the work of four preeminent composers of his own period does not earn his salary and should be deprived of it. If, as I understand, the publishers of *Time* have invested their money in four such critics, it is hard to understand how they could have found four so unanimously bad.

Obviously, if Schoenberg were to arrange as a single composition the *Chicken Reel*, a Bach *Toccata*, and *Columbia, the Gem of the Ocean*, the critic should be aware of it. Probably the critic would admire it. He would think it smart. That is the sort of thing a smart young composer does when he wants to impress the critics. That is the sort of thing a mature, concentrated composer does not do without a concentrated purpose. And when he does it the result again baffles lazy, ignorant critics. In listening for the first time to a new concentrated musical structure the critic, and this also applies to the conscientious listener, should first of all listen as far as possible without prejudice but with respect. As he listens he should try to determine the composer's musical purpose. Why does the composer begin thus? And why does this succeed this? What is the nature of the material he works with? What is the living character of the composition? What is at a first hearing its unique quality? Somewhere after this can come the question of supererogatory opinion: do I like it? If not, why not? Having thus overcome or prevented laziness the critic may proceed to his reviewing in the confidence that his answers to these questions, though they may not be my answers or your answers, will at least not be cheap wit. The answers will contain specific information; the effect on the reader will be a renewed consideration of his own experience. If the reader has not heard the music, he will have some reasonable appreciation of the experience he has missed. This much is expected from a movie critic.

To return to Vaughan-Williams. He is a concentrated composer, generally known to the public for a single early work, *Variation on a Theme of Tallis*, for strings. Tallis was an English composer who lived from the time of Henry VIII to the time of Elizabeth. The choice of such a theme is indicative of the composer's study of early English music. The idiom of Vaughan-Williams is profoundly English, though one may hear in it echoes of Richard Strauss and Hindemith. It is an idiom of modal harmony, Tudor polyphony and elaboration, enlivened with folk songs. But Vaughan-Williams is a thoroughly up to date technician and a master of both orchestral and instrumental means. His music is characterized by an unusually reserved but intense quality of emotion, a very English lyricism that does not lie on the surface, and a self-contained and almost academic abstraction addressed like a philosopher's argument not to persuade but to convince. Some of his music, such as the *Fantasia on Christmas Carols*, is made for a more rapid popularity. Some, like the Cantata *Sancta Civitas*, is too stiff to like. It is in his symphonies and such choral composition as the *Magnificat* for women's voices that he is at his best. To get the fulness of his symphonies the listener must come back to them

continued on page 23

Tough as a turtle, rich as a butterfly

If Formica laminated plastic was a living organism it would just about have to be sired by the turtle, which sometimes lives for centuries, and the butterfly, which exhibits a richness of color unsurpassed by any living thing.

Tough? It is harder than many metals but it won't tarnish or corrode. It is harder than ebony and it won't crack or chip. Its smooth surface does not stain. It is not dulled by ordinary wear.

Colorful? It comes in colors and shades to harmonize with any decorative scheme and lends itself to inlays and patterns. It also comes in popular wood finishes formed by impregnating actual veneers with plastics covered with an added layer of transparent plastic. There is cigarette-burn proof grade available for table and fixture tops.

THE FORMICA INSULATION COMPANY
4631 SPRING GROVE AVENUE
CINCINNATI 32, OHIO

The impeccable prewar performance of Formica as paneling, wainscot, column covering, [illegible] and furniture and fixture tops in [illegible] buildings, hotels, smart shops, [illegible] restaurants, cocktail bars, luxury ships and trains, [illegible] postwar spring to [illegible] plastic.

FORMICA

plywood

■ Your postwar house may be prefabricated or it may not . . . But it undoubtedly will call for the warm, attractive, inexpensive, simple-to-use plywoods and veneers preponderantly favored by America's modern designers and builders.

"The Oldest Plywood House in the West"

California
Panel & Veneer Company

955 South Alameda *Trinity 0057* Los Angeles

MUSIC

IN THE CINEMA

Very few of the musical sophisticates who "haven't been to the cinema in years" realize that today's films are as powerful a medium for the propagation of classical music as are the radio and the phonograph. Performances of piano sonatas, operatic arias, symphonic fragments, or concertos have served as incidental music to so many full-length dramatic and musical photoplays in recent years that one must hail the motion picture industry for its work in music education, while reserving the right to damn its blatant commercialism and occasional vulgarity of taste in other matters. Classical music has been introduced into plots in various ways: the protagonist of *Voice in the Wind*, a Czech pianist, plays Smetana's *Moldau* on the concert stage; in *Gaslight*, Bergman and Boyer listen uneasily to a private recital; in *Can't Help Singing*, Deanna Durbin is likely to break out into an operatic aria at the slightest provocation. I might even call educational the assuredly unpremeditated use of Brahms' Fourth Symphony as background music in one of the final sequences of *An American Romance*, the recent epic of an immigrant's uphill battle to achieve success in an America of unlimited opportunity. The film was released in such a hurry, as usual, that there was no time to complete the extremely lengthy score, so the producer was "forced" to rely upon a recording of familiar classical music to accompany Brian Donlevy and Ann Richards' motor trip to California. Shades of the silent film!

Shorts devoted entirely to the performance of classical music have appeared periodically, but in these days of the double feature plus news very few people see them. Even the government has placed a barrier between filmed music and the general public. The beautifully recorded O.W.I. short in which Toscanini directs Verdi's *Hymn of the Nations* has been released only to closed audiences in this country. Shots of the conductor's expressive features and hands, as well as of the orchestra and chorus keep the audience's eyes busy while they listen. This is the familiar pattern of films devoted to musical performance. The camera catches the soloist from all angles and takes us on a tour through the orchestra to view the string section bowing in perfect unison, or the little man enshrined in his tuba. Such formulas have become stereotyped, even though they are the closest possible equivalent to what an audience sees (or wishes it could see) in a concert hall.

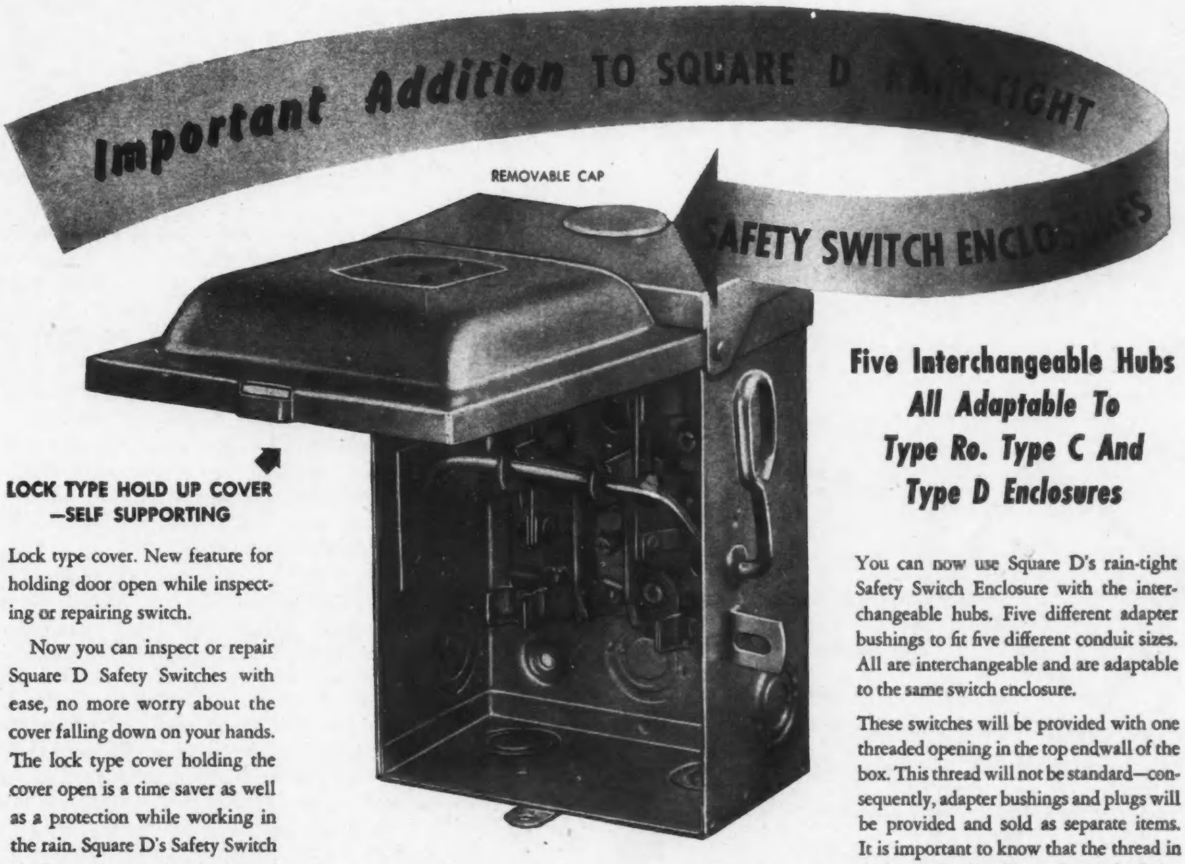
A less hackneyed but admittedly dangerous technique is the fusion of musical performance with a subjective dramatization, as in Disney's *Fantasia*. Werner Janssen, conductor of the Los Angeles symphony orchestra bearing his name, has recently begun to make 16 mm. kodachrome shorts of this type. Designed to aid in musical education and appreciation, three such shorts are now being shown in schools, hospitals, clubs, and other institutions throughout the country. (Unfortunately, most commercial theaters are equipped for 35 mm. films only.) Janssen conceives and directs each picture and plans to make six or eight a year. Already completed or on the way are Debussy's *Engulfed Cathedral* and *Clair de Lune*, Rameau's *The Hen*, Sibelius' *The Swan of Tuonela*, Tchaikovsky's *Enchanted Lake* and Villa-Lobos' *The Little Train.*

All employ means essentially similar to those of *Fantasia*, with one major difference: Janssen believes that human characters detract from films in which music is to be the focal point of an audience's interest, and therefore dispenses with them. (A man and a woman now appear in his version of *Clair de Lune*, but it will be remade without them.) Scenes of nature, animals if the story suggests them, inanimate man-made objects, inspiring architectural sights—all these provide the substance of his pictorial representation.

There is an unemotional quality about scenes of nature that make them the best possible foils for music, whose chief appeal is to the emotions. To apprehend visually the outpourings of the human soul while attempting to listen to abstract music, and thus have awakened in oneself definable emotions that run counter to the inspiration of that music, is to negate the meaning of one or the other. There is no doubt in my mind that music, having a less immediate impact than a visual impression, will be the one to suffer.

Such was the case in Disney's *Fantasia*, which of course was not created for the sole purpose of disseminating great music. The entertainment motive was equally peremptory, and those who had neither the sensitivity nor the education to derive all that was

continued on page 24



LOCK TYPE HOLD UP COVER —SELF SUPPORTING

Lock type cover. New feature for holding door open while inspecting or repairing switch.

Now you can inspect or repair Square D Safety Switches with ease, no more worry about the cover falling down on your hands. The lock type cover holding the cover open is a time saver as well as a protection while working in the rain. Square D's Safety Switch Enclosures are galvanized steel and aluminum finish.

TYPE R–Rain tight switch.

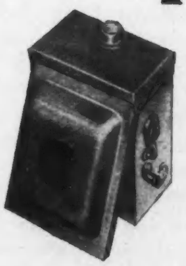
250 to 575 volts—30 to 200 amperes.

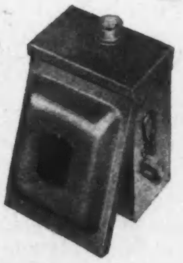
The type R rain-tight safety switch is not provided with opening for the interchangeable type hubs.

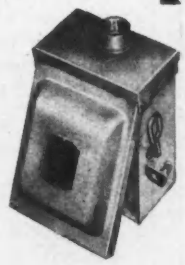
TYPE RO—The type RO Rain-Tight Safety Switch is provided with the thread in the top endwall of the enclosure for the interchangeable hub as shown in the schedule below. 250 to 575 volts—30 to 200 amperes.

The thread in the endwall of this enclosure will not fit standard pipe fittings. Select the necessary fittings for this switch from the catalog numbers below and order from your electrical wholesaler.

Switch Rating	Plug Adapter bushing for Conduit Size					
	Only	¾"	1"	1¼"	1½"	2"
30 Amps	A1	C1	D1	—	—	—
60 Amps	A2	C2	D2	E2	—	—
100 Amps	A3	C3	D3	E3	G3	—
200 Amps	—	—	D4	E4	G4	H4







Five Interchangeable Hubs All Adaptable To Type Ro. Type C And Type D Enclosures

You can now use Square D's rain-tight Safety Switch Enclosure with the interchangeable hubs. Five different adapter bushings to fit five different conduit sizes. All are interchangeable and are adaptable to the same switch enclosure.

These switches will be provided with one threaded opening in the top endwall of the box. This thread will not be standard—consequently, adapter bushings and plugs will be provided and sold as separate items. It is important to know that the thread in the box endwall will *not* take standard pipe fittings, otherwise you may learn this fact to your inconvenience after you are on the job and ready to connect the conduit.

All switches requiring the use of adapter hubs should be ordered with the suffix RO. The catalog numbers will apply for the adapter bushings for conduit and for hole closing plugs:

Type C Rain-Tight Safety Switches are quick make and quick break. Made up to and including 600 amperes, 600 volt. Fusible and not fusible. Horsepower rated. 2, 3 and 4 poles, 2, 3 and 4-wire solid neutral.

Type D Rain-Tight Safety switches are quick break only in capacities from 60 to 600 amperes inclusive. Thirty-ampere switches are not quick break. Made with 2, 3 and 4 pole and 2, 3 and 4-wire solid neutral 230 volt A.C. and 250 volt D.C.

For Details and Information
Write for Bulletin

SQUARE D COMPANY

LOS ANGELES 21 • SAN FRANCISCO 3 • SEATTLE 1 • DENVER 4 • DETROIT 11 • MILWAUKEE 2

Detail of shower stall decorated in mosaic.

JEANNE REYNAL
712 Montgomery Street
San Francisco 11 Calif.

Carlis & Frederiksen
modern greeting cards
342 Sacramento Street
San Francisco

CHAMBERLIN WEATHER STRIPS
CHAMBERLIN COMPANY OF AMERICA

WE MANUFACTURE - INSTALL - SERVICE

Your Assurance of an Expert Job

OVER 2,000,000 SATISFIED USERS

Factory Branch
155 S. La Brea Ave. *Los Angeles 36*

UNDER ONE ROOF

We offer you the most complete and comprehensive showing of all types of decorative and modern furniture to be seen anywhere.

HAROLD HERLIHY COMPANY

Strictly Wholesale

816 South Figueroa St. Los Angeles, Calif.

BOOKS

THREE LECTURES ON ARCHITECTURE, by Eric Mendelsohn.—University of California Press, Berkeley and Los Angeles, 1944. European conditions have brought some of the world's great to this country. They can contribute and have contributed to our artistic, cultural, and scientific progress. They merit the warm, attentive welcome which they have generally received. Among them is Eric Mendelsohn.

From his full rich experiences and from his successful international career of 32 years in architectural design and writing, he has presented in three lectures, delivered in April, 1942 at the University of California, Berkeley, a clear and exact analysis and synthesis of architecture's problems and position in the immediate past, the present, and the future.

In the first lecture, "Architecture in a World Crisis," he shows that in the period immediately before and after the first World War, as the world structure lost its appearance of social, economic, and political stability and sank into a state of dynamic tension, art in all its various fields was restless and in ferment; amid the time's turmoil it generated new forms and treatments; especially in architecture is this advance acknowledged.

"Architecture Today," the second lecture, demonstrates that in the current confusing period of transition, the artistic achievements of the past had been overemphasized and a man's power for new creation denied: this had been accompanied by material insecurity and spiritual uncertainty. The structural constitution of the world has changed though this is not universally recognized. Reflecting the change the architect has made imaginative application of the new construction materials and techniques at hand to create a new architecture from an inner necessity. This is moving forward as a comprehensive and original force that cannot be disturbed nor halted and is forming the signs, the symbols of a new age. Architecture has become again intelligible even to the illiterate. The temporary professional stagnation due to the war is a time of mental preparation for a new activity far beyond the dreams of past generations and of the young years of this. America and the world will be rebuilt on a greater scale—not necessarily in bigger cities—through imaginative planning by the creative and courageous men of the profession who accept mechanization and technological advance as the ABC of their architectural vocabulary, and reject retrogressive sentimentalism.

The third lecture, "Architecture in a Rebuilt World," analyzes the bequest of the past, the needs of the present, and imaginatively combines both to form the vision of a healthy and plausible future. Then will be restored the broken balance between the God-made and the man-made, between man and machine, between the slavery of matter and the spiritual freedom of architectural creation. The architects' work will be freed from theoretical preconceptions and stylized inhibitions and will guide to natural simplicity the generations to come. Architects must provide the leadership, the devotion, the courage that remold the spirit and redirect the march of man.

The ideas expressed in these lectures have much in common with those of Sigfried Giedion in his *Space, Time and Architecture* and of Lewis Mumford in his several works. With these three writers, all who have any architectural interests should be familiar.

The general tenor, wording, and phrasing may seem a trifle heavy and stiff; this may be a common quality in a lecture set up in cold unanimated print. It does not detract from the worth and oppositeness of these. The book is pleasing to look at. The illustrations are plentiful, well-chosen, but much too small.

These lectures will quicken the mind and lift the heart. They will make clearer the architect's future path. They will inspire courage, daring, and creative imagination in his larger role. They will foster by non-professionals a mature and sympathetic appreciation of the new architectural approach; of the efficient solution of design and construction problems by the new methods; of the new high ultimate goals of the far-visioned members of the architectural profession. Readers will understand how sound is the basis of the new architecture.—LAWRENCE E. MAWN, A.I.A.

ART

continued from page 14

Fine Arts the San Francisco Museum inherited some 300 works. This has now grown to over three thousand items and includes many of the finest names in Modern Art as well as outstanding works by artists of San Francisco and the Bay Region. In another way the Museum has improved its position—offering more and better rewards to capable artists and widening its scope of current interests to include such other contemporary arts as music, movies and forums on City Planning. All in all these past ten years have seen the San Francisco Museum of Art become a vital part of community life, a dynamic organization which has contributed much to the advancement of art on the Pacific Coast and one which has brought a healthy spirit of friendly rivalry among the major museums here.

The California Palace of the Legion of Honor has been showing, among several good exhibits, British Woodcuts. The British seem to have a natural affinity for this technique which results in some of the finest examples produced by any people anywhere at any time. Perhaps it is their natural sense of order and feeling for design coupled with a flare for fine craftsmanship. Whatever it is it is always certain that such an exhibit will never be dissappointing. Another of the more interesting shows is Religious Folk Art of the Southwest. photographs of Santos and Bultos.

One of the pleasant diversions offered by the de Young Museum has been the demonstrations of Chinese watercolor techniques by Prof. Chang Shu-Chi held each Sunday afternoon for the past month or so. Chang Shu-Chi is an accomplished and facile technician but better still he is an artist whose finer works have great merit.

The stylized method of Chinese art does not prevent the realization of quite lovely compositions which are not at all repetitious. His work is a good example of the fact that the words an artist uses—the symbols of his craft and here the forms of nature characteristic of Chinese art—can be made to say something if the artist has something to say.—SQUIRE KNOWLES.

CINEMA

continued from page 15

bore of the season. The Technicolor is excellent and the costumes are a treat to the eyes. There are a few interesting moments in depicting customs of England in the gay Seventeenth Century. *Ministry of Fear* is one of those Hitchock things (not done by Hitchock, but done by Fritz Lang,) which won't hold an ounce of the water of logic, but which will hold your interest through suspense and quick, trigger-like action. Besides Dan Duryea is in it, and he is one of the town's most competent young character actors.—ROBERT JOSEPH.

MUSIC

continued from page 18

many times. The *London Symphony* is idiomatically the most modern and most like the convention. Next in popularity is the *F minor*, a monumental structure that might have been composed by Hindemith at his very best. The *Pastorale Symphony* lingers in my memory from a performance heard many years ago as an absolutely lovely experience. I cannot understand why this symphony, beloved by all students of Vaughan-Williams scores, should be so seldom played. I presume that there is a first symphony, but I have not heard it.

The new symphony is the *Fifth*. In texture it is the utmost refinement of the best Vaughan-Williams has written. It is among the most moving creations in recent music. The art in it is rigorously controlled and indeed during the first two movements the art is almost concealed in reticence. The first movement is built of strictly formal ornamental figures, in the manner of a Pavan by Byrd. The second movement retains the formality but with quickened rhythm and passages resembling the vocal manner of a catch or round. These two movements serve like preludes to establish not merely a mood but a manner, a quality of beauty that quickens to passionate life beneath the polyphony of the quietly mature third movement. How with words to make those who cannot hear it hear such music! Here is symphonic art without vehemence, not the academic sufficiency of a Glazounov, but overflowing eloquence that needs no emphasis, no violence. From this the fourth movement proceeds through melodies resembling folk-songs to a

continued on page 24

When the Bonds Start Paying

—more and better homes will top the list of "wants"—homes with complete electrical facilities for every comfort and convenience.

The construction of each home must be planned accordingly with prime consideration for wiring adequate to meet all future demands.

There must be plenty of convenience outlets, switches and circuits, and the wiring must be of sufficient size to provide continuous, satisfactory service from a variety of appliances and from new lighting equipment.

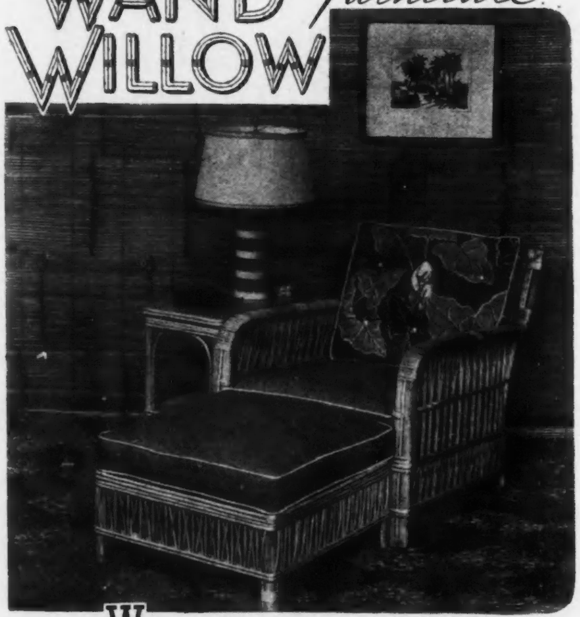
The difference in cost between a first-class wiring job and an inadequate one is extremely small—but may measure the difference between satisfied and dissatisfied clients.

Insure the full measure of comfort and convenience for the postwar homes you plan by specifying completely Adequate Wiring.

ADEQUATE WIRING SERVES AND SAVES
THE KEY TO THE HOME OF TOMORROW

Northern California Electrical Bureau
1355 Market Street
San Francisco 3, California

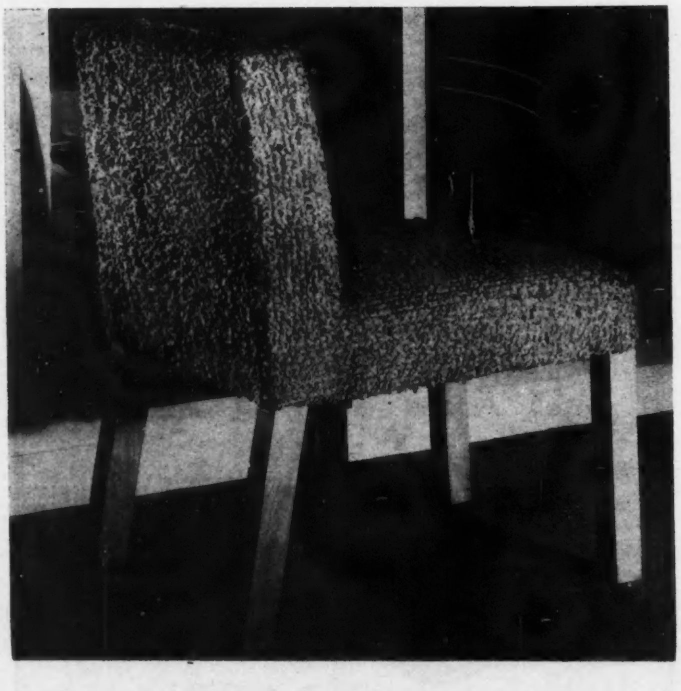
WAND WILLOW *furniture*



Woven sunshine for year 'round color and charm in sunroom, outdoor living room, or recreation room.

1945 Catalogue upon request
Los Angeles Representative
DOROTHY SHAGRIN
449 S. La Cienega Ave.

Ficks Reed Co. CINCINNATI, O. • NEW YORK, N. Y.



Upholstered side chair, one design in a collection now produced for the West Coast. Write for name of dealer nearest you.

VAN KEPPEL-GREEN

9529 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA

MUSIC

continued from page 23

solo passage that may be a setting of a song by Gibbons—if it is not, it is a melody Gibbons would be honored to have written.

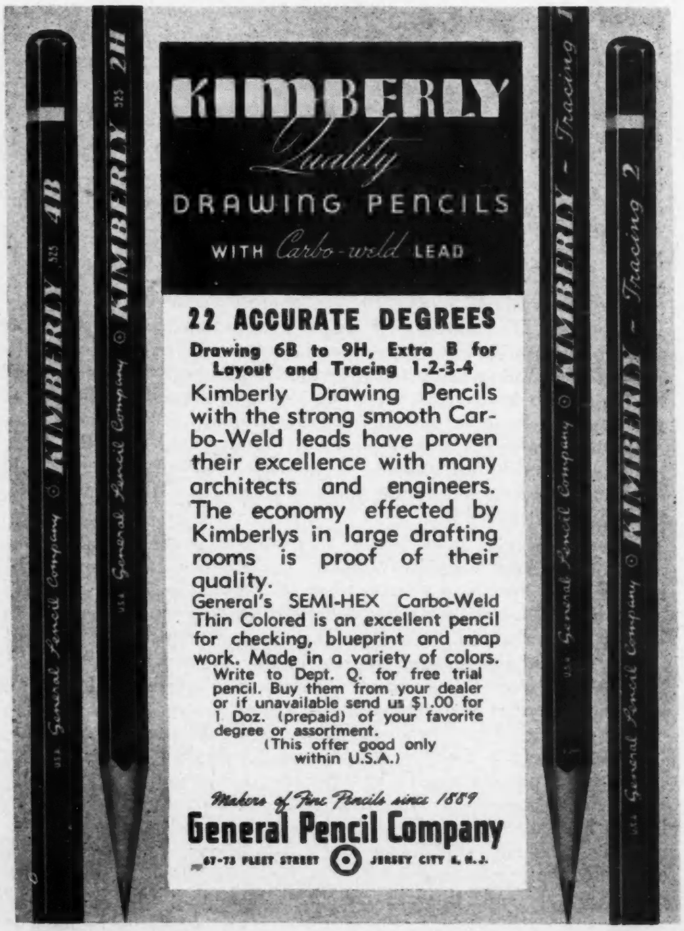
Schoenberg has said that few composers know how to end a composition. They pile up noise and violence until the vacuum is choked off. They merely stop—a favorite contemporary mechanism. There are many devices for ending. But an end must be the ultimate conclusion of its beginning, the no more and no less that will bring the whole body not to a stop, or a pause without continuance, but to final rest. Such is the ending of this symphony by Vaughan-Williams. In the final measures the entire development of the emotional experience during the first three movements is summarized—not by quotation—into a nuclear climax of concentrated beauty. And that is enough.

We need in this country to hear a great deal more of the music of Vaughan-Williams. We need to hear more concentrated music. A new symphony by Vaughan-Williams is not epoch-making. It is a consistent development of his own consistent progress. He does not strike out new highways to be followed by others less creative than himself. He is an individual composer and thinker of the highest art. Hearing this symphony again forcibly reminds us: music as great is being written by living composers as any in the past. A work by Vaughan-Williams should be received and heard with the same reverence as the best of Mozart, Couperin, Palestrina, or de Pres.—PETER YATES.

MUSIC IN THE CINEMA

continued from page 20

possible from the sounds were grateful for the stimulation afforded by Disney's cartoon figures. Nevertheless, musicians frequently found the antics of his creatures not only distracting but unpleasant. To my mind, the best scenes in *Fantasia* were those in which music was heard against an abstract pictorial background (Bach's Toccata and Fugue in D minor) or in which a legitimate program illustrated not-too-pretentious or profound music *(The Sorcerer's Apprentice)*. The boy and the magician who played the



KIMBERLY
Quality
DRAWING PENCILS
WITH *Carbo-weld* LEAD

22 ACCURATE DEGREES

Drawing 6B to 9H, Extra B for Layout and Tracing 1-2-3-4

Kimberly Drawing Pencils with the strong smooth Carbo-Weld leads have proven their excellence with many architects and engineers. The economy effected by Kimberlys in large drafting rooms is proof of their quality.

General's SEMI-HEX Carbo-Weld Thin Colored is an excellent pencil for checking, blueprint and map work. Made in a variety of colors.

Write to Dept. Q. for free trial pencil. Buy them from your dealer or if unavailable send us $1.00 for 1 Doz. (prepaid) of your favorite degree or assortment.
(This offer good only within U.S.A.)

Makers of Fine Pencils since 1889
General Pencil Company
67-73 FLEET STREET JERSEY CITY 4, N. J.

leading screen roles during the performance of Dukas' music did not detract from it because there isn't much to detract from. But Hollywood should show some respect for music that has content, and not marry it to an unworthy film that destroys its profundity. The prologue to the screen version of *La Cathedral Engloutie* relates how an island cathedral was once submerged by a great tidal wave. As Debussy's nebulous music begins there are scenes of waves breaking against the shore and water flowing over submerged rocks. We descend to the depths of the sea and enter the sunken edifice to obtain a glimpse of the nave with its broken pews, the stained glass in the sanctuary, the organ, the crumbling pulpit and a crucifix hidden in the seaweed. Schools of fish swim past as we again emerge and ascend into the mist and sunlight.

In the present version of *Clair de Lune* a marble statue is transformed into a pair of human lovers who have a tryst in the moonlight. The beautiful exteriors shown in the film—a moon-lit lake, a grotto overhung by moss, fountains splashing silver in the garden—would be sufficient illustration of Debussy's poetical mood, without the amorous couple. *The Hen*, on the other hand, is down-to-earth and humorous. Rameau's music has been re-orchestrated into a clucking background for scenes in a henyard, with baby chicks, strutting roosters and a multitude of the egg-layers themselves.

These and many other 16 mm. films now limited to showings in clubs and schools may soon be on view in a new type of commercial theater. According to Alan Stensvold of Hollywood, there are plans afoot to build a thousand small theaters on the West Coast that will show 16 mm. pictures exclusively. To be constructed in three sizes, seating 750, 500 and 400 people respectively, each theater will have an identical and easily recognizable front, as do some chain stores. Programs will last an hour and no longer: a single feature on the even hour, a program of shorts on the odd. The small theaters will be part of a huge chain with mass buying power and will be operated largely by ex-service men, who will manage their ventures independently even though the initial investment is made by the parent company. Except for the Woolworth facades, the plan sounds most attractive!—WALTER H. RUBSAMEN.

INDUSTRY'S FIRST CHOICE SINCE '31

General Controls' K-3B is a versatile magnetic gas valve. It has a wide acceptance for use in controlling gas to heat-treating ovens, boilers, furnaces, and similar industrial installations. Write for Catalog 52 for full description specifications.

GENERAL CONTROLS

K-3B

Available in widest range of sizes, from ⅜" to 6" I.P.S.

For operating pressures up to 5 pounds.

Unusually low in current consumption.

For all voltages and frequencies, A.C. or D.C.

Quiet, positive and trouble-free operation.

GENERAL CONTROLS

801 ALLEN AVENUE GLENDALE 1, CALIF.

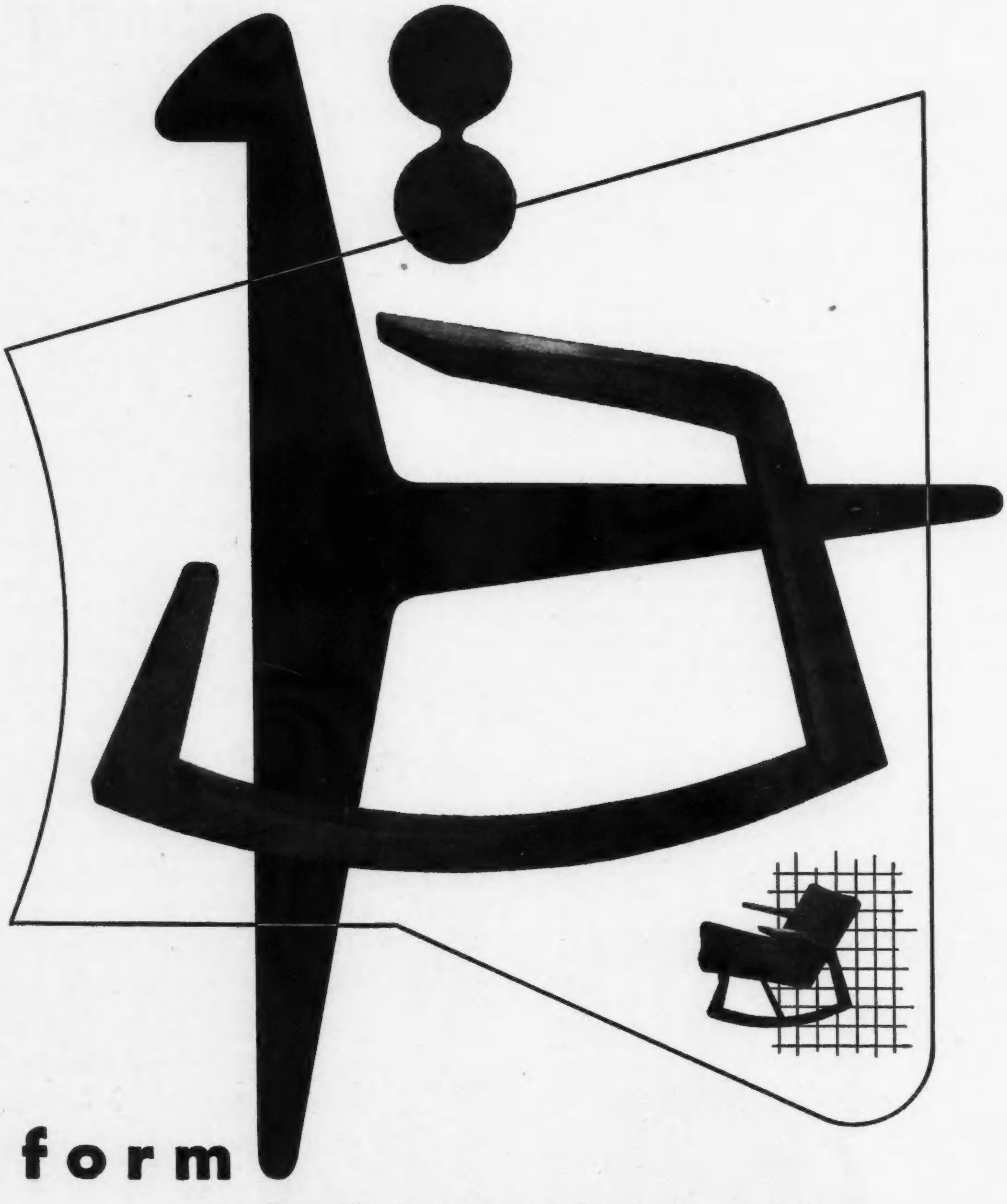
BRANCHES: Atlanta, Boston, Philadelphia, San Francisco, Denver, Chicago, Kansas City, New York, Cleveland, Detroit, Dallas

In Planning and Building Your Home...

- You use the help of real estate broker, architect, attorney, escrow agent, lender, contractor—and **title company.**
- Our business as a title company is:
- **To** gather full information about the ownership of every parcel of land in Los Angeles County.
- **To** arrange this information, for ready access, keeping it always to date, and making it available when you buy your land.
- **To** insure the accuracy of this information in a policy of land title insurance issued for the protection of yourself and your lender—at a rate considerably lower than the average cost of similar protection anywhere else in the United States.

TITLE INSURANCE AND TRUST COMPANY

433 South Spring Street
Los Angeles 13



Clarity of form is a basic element of good contemporary furniture. The rocker, designed by Ralph Rapson, exemplifies the honest design characteristic of all H. G. Knoll products.

H. G. KNOLL associates
601 MADISON AVENUE, NEW YORK 22, NEW YORK

Lustig

notes

IN PASSING

NOW IS THE TIME WHEN all disappointed liberals march woefully to the wailing wall and bash their brains out. It is rather disappointing and certainly an irritating spectacle that makes for a thoroughly unnecessary traffic hazard on the thoroughfares of good and realistic thinking. We don't exactly know why anyone should expect a war and everything it means to end without leaving a tragic mess of debris to be cleaned up. Only the childish and the stupidly unadult would waste a moment on the belief that all the ugliness in the world will fall away as though by magic and that man, having gone through the bitter baptism of horror, could or would march from it a perfect human being. It is inevitable that we must walk into the next cycle of human existence with much of the stench that clung to us in the midst of war's madness.

Certainly no one but a fool demands a perfect world within his own time unless he is at once so naive and so full of narrow arrogance that he believes life must come to perfection merely because he happens to be living in it. The phrase "when peace breaks out" is an apt characterization of the fact that most of us will be struggling for a better world for the largest part of the life that remains to us and that all we can do is to develop an uncompromising honesty among ourselves and to insist on the same kind of honesty from other people.

Man has yet to perfect a means by which he truly recognizes man—that other creature whom he encounters in the darkness or semi-darkness of his own existence. We have only the rudiments in the language of recognition and we have yet to find a means by which we can know not only ourselves but also all the other "ourselves" in a world of human beings. That project alone must be worth whatever efforts we in our own lives can give to it.

Perhaps we are looking with too much regret upon the past. Perhaps we are wedded childishly and sentimentally to many of the privileges given us by a way of life which we half know must change if we are to have true peace.

Our future is a long and continuing effort to realize the truths and half-truths that become clearer as we struggle toward them. Our only difficulty is in finding a means by which we can bring ourselves to recognize what we know to be facts, some of which have crashed down upon us with such an impact that a new clarity of vision is enforced upon us. At last we know beyond any help of compromise what our objective must be and we are left with no more excuses for avoiding collisions with the obstacles to be overcome. One simple and ugly truth is that most of us are too lazy and sluggish in our heads and hearts to attempt to do anything about a future we know is about to demand so much of us.

But if it is a good world we want we can have it only on terms that will be a measurement of our willingness to struggle for it. If existence is going to be something more than living in a well regulated zoo, then no purpose is to be served by beating one's brains out with disappointment and frustration because the elephant is big and dull and the tiger is sly and dangerous and we, the monkeys, can't imagine loving anything but peanuts. If we have a plan—a good plan that can be constantly revised to suit the exigencies of passing time—a plan with a firm objective, and if that objective is a good world, then we can accomplish nothing if we insist upon lying to one another about the stinking little facts that we ourselves have created as standards by which to measure life.

And, so here again, we approach the end of a great world war with so little faith in the consequences of peace that too many of us are attempting to escape their obligations by saying again that there is nothing anybody can do about anything. If, however, we believe what we know—that the slow progress of mankind has been written in suffering and blood, then we must also believe in our strength to go on with the battle demanding decency and integrity in human life.

And specifically, (if all this seems too general) we can, among other things, begin now to do something about that "little band of wilful men" already forming to duplicate the performance of another "little band of wilful men" who cheated us and who stole the peace from us 25 years ago in the name of a nationalism which they used in the support of standards that have paid off in dividends of blood. To bring all this into focus then, it is amazing and horrifying to think that in the United States Senate there is a rule of procedure which gives to a minority the right to block whatever proposal is brought before that tribunal by the representatives of the American Will as it is expressed at the peace table. That minority can and probably will attempt to out-maneuver by parlimentary rule the expressed desires of all Americans and that minority might well be responsible (through vicious connivance) for the weakening of the fabric of "peace in *any* time." That is a specific reality. One of the most immediate and one of the most dangerous to the state of the world. We no longer have the excuse that we do not know our enemies; one by one they have been forced to give up all the disguises—we recognize them at last simply because they are not there.

Our job at the moment is to guard against that weakness that has always been our ultimate destruction—the desire to avoid the facts that force us into action. In this battle we can win if we can honestly look our fellow human beings in the eye and honestly say and honestly believe that "there is nothing in my pocketbook that can ever be as important as your life."

arts & architecture's second annual competition for the design of a small house

SPONSORED BY THE UNITED STATES PLYWOOD CORPORATION

winning designs

first award

$1250

Charles D. Wiley
Washington, D. C.

second award

$ 500

Lt. (j.g.) Russell M. Amdal
Washington, D. C.

third award

$ 250

Eduardo Fernando Catalano
Cambridge, Massachusetts

honorable mention

$ 100

Janet and Milton Caughey
Los Angeles, California

George A. Storz
San Diego, California

I. M. Pei
Princeton, New Jersey

Harry Weese
% FPO, New York City

Robert T. Coolidge
Cambridge, Massachusetts

• What follows represents the first three prize winning designs in the final judgment of the Second Annual Competition for the Small House. The results are generally representative of the point of view stated by the majority of the contestants who, with few exceptions, worked with an encouraging awareness of their responsibilities in a world of fluid concepts and changing standards. Most of the material suggested a "way of life" within the "means" of living. This we feel is an important part of any thinking that can legitimately be called contemporary.

The jury bickered pleasantly but with an encouraging unanimity of objective toward the selection of the prize winners. The statements which follow will clarify to some extent the kind of thinking that went into the final judgments, though the forethought and hindsight involved can only be really known by those who suffered through it.

After the honorable mentions are published the magazine will show those entries that lasted far into the night of the final voting in order that the reader might carry through a private judgment of his

(continued on page 50)

al
ts
of
e-
n-
s"
gi-

ve
ill
g-
yn

n-
er
0)

XUM

XUM

JURY COMMENTS

SUMNER SPAULDING, F. A. I. A.

professional advisor:

FREDERICK L. LANGHORST, A. I. A.

• Most of those who see the results of this competition, and certainly all of the contestants, will be interested in the procedure followed in judging the drawings submitted. Those who laboriously spend many, many hours in the formulation and delineation of their ideas are entitled to know the kind of procedure used by the jury. In this judgment, the jury first reviewed the entries to see the range of thought presented by the competitors—sounds simple but with hundreds of entries, that alone could be hours at only one minute each! It became apparent from this review that there were many which obviously did not contain the quality of prize winners, and also that there were many very skilled presentations which would require some hard-headed thinking to determine whether they really had sound ideas behind them or were merely clever draftsmanship.

Therefore, the first survey of the entire group was merely to eliminate the obviously nonprize entries. Careful scrutiny was given by each of us to every entry for IDEAS which invited further inspection. Often discussion on the feasibility or peculiarity of a design was provoked, and such a design was saved for further inspection. We were surprised to find so many remaining designs that were so provocative of prize-winning consideration.

Now about the winners: The first prize design became such in my opinion because it most nearly fulfilled the three primary factors in the program—"Buildable Now," "Average American Size," and "Good Living." While many things about the second prize design are almost on a par with the first, (the structural scheme being better both by virtue of being one of the best submitted and because the first did not show a structural scheme at all) the first more nearly fulfilled the "Good Living" problem of today, particularly for the average American, the servantless, sociable, fun loving, "project-minded American," whose house is not a picked up parade ground for showy society nor an eternal struggle to attain that status.

The big dining-kitchen is quite nearly the answer to the manner in which we are coming to live today, and there is no reason why it cannot be as gracious for entertaining as the area through-the-swinging-door, candle-lit, and wasted except for splash and splendor. A folding screen in the dining-kitchen, beautiful in itself, could hide the dirty dishes that worry so many housewives.

Another real recognition of the change in the way of American living is that the popular rumpus-room is something to be considered from the beginning and not tacked on as an after-thought, as has happened in so many American homes in the past decade. This room, which can be worked in and played in, is a vital part of living that should not be subjected to the tidiness of a show window. While providing for an exuberance of doing things with a sort of rough room, this first prize design does not leave out the cozy spot for quiet reading by the fire or chatting with an occasional visitor whom one does not know quite well enough to usher immediately to the ice-box. The re-shuffling of spaces for use in this design is its full claim for first prize and, in my opinion, enough of a claim. It has several features that are not without question. The fact that the contestant chose to sink the house in the ground two feet because it provided a closer relation to growing things outside is a purely personal matter. It poses a difficult waterproofing problem and unquestionably adds to the cost of a house already larger than the postwar prices might permit to the average American. The fact that this point did not affect the design for living in the least was the determining point for me, and since, in my opinion, no other contestant had as good a scheme for living, I did not feel this to be a serious detraction. The size of the bathroom is perhaps a little small but again not a serious drawback for all the virtues in the remainder of the plan.

The second prize design is very well worked out for its own set of limitations, which include the more ideal than workable open space concept of planning. It fits a smaller lot than the first prize design and divides it into good areas of outdoor living. It provides excellent shelter for the large glass areas which I feel the first prize design lacks. The structural scheme is, I have mentioned before, the best of the possibilities today (wartime schools have been built near San Francisco by Ernest J. Kump, Architect, using this system on which I believe he holds patents). The packaged mechanical units are more wishful thinking, so far as I know, than is the structural system, and for my own choice they need never be built if they must be confined to such a limited area. No housewife will like to disappear into a pressed metal cage of mechanical efficiency, and not have a soul to talk to but a radio announcer who alway gets the last word! One of the limitations of this design is its fixed plan, with little chance to add an extra bedroom if desired.

The third prize design is the jury's concession to a more advanced technology than is currently known by the public at large about the possibilities of molding plywood. It is feasible for the immediate postwar house, and we will let it go at that, but aside from that point, this design stands alone for a most thorough bit of creative thinking in the realm of structural techniques. This is the kind of possibility which can bring the enormous production facility of our war-grown factories to bear directly upon the problem of shelter and solve it in economic terms that can free areas for living once more and relieve us from the trailer size home toward which we are otherwise leaning.

J. R. DAVIDSON

• In all progressive movements in arts and architecture, the manual or technical innovations have to be mastered first before the emotional and esthetic values will find their clarified expressions. On the other hand, "strange" appearance will find acceptance by the public when the reasons for these new forms are sound and their advantages in economy, health, and comfort are proved. The greater percentage of the entries in this competition shows the transitory period of this evolution. Also, that we are still at the beginning of the mass production of homes—still in the "horseless-buggy" period.

However, the trend shows an almost accepted concept: that architecture should develop on the inside of the house with consideration for the life within as paramount. The exterior architecture will be the expression of this interior without preconceived ideas for the exterior.

Reasons for my choice of awards: the design for the first prize seemed to me the clearest expression architecturally. The second prize has an excellent structural solution for its good flexible plan. The third prize has a very good design for the mass production of a structural system but did not seem to fulfill the condition of "buildable now" and besides it included some details of "modern style" cliche.

The honorable mentions lost the chance for a prize in spite of their good qualities because they were either considerably too large for a five or six thousand dollar house (prewar price), or the coherence of the prefabricated mechanical core with the mass of the house was insufficiently solved.

Altogether, enough good designs and ideas were submitted to provide excellent yeast for the dough of the contemporary architectural cake.

GREGORY AIN

• In the recent past, architectural competitions have been recognized as valuable stimulants to a public interest in housing. An intelligent kind of altruism has motivated numerous competitions whose prime object has been to arouse public discussion leading to some productive action. But today, any stimulant is superfluous, for public interest in home building is simply avid. This competition has a more immediate and serious function—to show what kind of houses can and should be built immediately after the war to satisfy a desperate need for homes.

Tens of thousands of families, now compelled by circumstances to occupy substandard dwellings, will be in a position to start building as soon as priorities are lifted. For obvious practical reasons, they will be unable to wait for an industrially manufactured product, or for the saner kind of land subdivision which we hope will eventually appear. These first tens of thousands of houses will necessarily be built by methods not very different from those employed in the last prewar houses, in subdivisions as they already exist, on lots averaging little if any over fifty feet in width. We hope that these houses will be good, but we know that they must be economical.

This summary statement, however unpalatable, is realistic and factual. To me it was implicit

XUM

in the program of the competition. The problem is a problem in planning, which, if not well solved now by the architects, will be badly solved later by the jerry-builders. By and large, the designs submitted by the many contributors suggested that the architects can fulfill their technical responsibility. But if the quality of the entries was encouraging, the deliberations of the jury were disturbing. It came as something of a surprise that those architects whose creative work is most to be admired are sometimes the least objective in their view of the whole architectural picture. The jury's choice for the highest award is an illustration. The winner of the first prize must be complimented on his analysis of the varied uses of recreational areas. But the undeniable charm of his living room arrangement is attained by a far too lavish use of building space. The balance of the plan suffers; probably few housewives would accept the awkwardly entered block of bedrooms, with their haphazard relation to inadequate plumbing facilities. And finally, the width of lot required for this house, at least sixty-five or seventy feet, might be out of reach of the average home builder.

I am regretfully aware of the apparent captiousness of these observations, and have no desire to disparage an interesting contribution which, after all, received the enthusiastic support of four of the five jurors. But one of the jobs of a juror consists in discussing significant aspects of the competition. And to me the most significant thing was this: That in a jury made up of architects and designers noted for the forthrightness of their work, personal aesthetic or "idealistic" concepts could persuasively outweigh fundamental practical factors. Too many modern architects, in their zeal to promulgate new and frequently valid ideas, withdraw from the common architectural problems of common people. But it ought to be clear that the more common, that is, the more prevalent, a problem is, just so much more important does the solution of that problem become. A preference for tomorrow's problem over today's is essentially an evasion of both; tomorrow's success tritely depends upon today's accomplishment. And today's problem was clearly and simply presented in the program of the competition. The second prize design: excellent; and the third prize design is one of the most interesting new technical schemes yet proposed.

Perhaps the best judges of architectural competitions should be not architects at all, but laymen. The "consumer" of architecture, the public, having no personal or emotional identification with any of the incidental preoccupations of the architects, is probably best qualified to judge how well its housing problems are met by the planning profession. I am sure that readers' comments on the designs published in this magazine will be interesting and instructive to the contestants and the jury, and hope that the editor will encourage them.

JOHN L. REX, A. I. A.

• Living space—this phrase more clearly than any other describes a philosophical approach to living found in the winning designs. It is the opinion of the writer that the average American worker, around whose needs and requirements this competition was conceived, generally speaking has not been blessed with LIVING SPACE designed to fulfill his needs, but has been forced to accept an inadequate compromise.

As a juryman confronted with a multitude and variety of entries, embodying every conceivable design and structural system, in all stages—good, bad and indifferent—from the most magnificent draftsmanship and delineation through varying shades of mediocrity to the obvious amateur-who-had-a-good-idea group, we found it difficult to pick one design and say, "this is it".

Certain undeniable facts were stated in the program as a guide however, first, it must be a "buildable house"; second, a house for an average American, "more aware than he has ever been before"; the latter although somewhat nebulous, provided an outlet for the repressed designer and lifted the competition completely out of reach of the academic cliche.

In considering the winning design I felt that perhaps here, with the aid of certain technological advances, the family could operate efficiently and comfortably in a LIVING SPACE. Here intelligent planning and use of space has created a flexible living, playing and sleeping area which revolves about the domestic and utility center, still allowing for a quiet or "clean room" if Aunt Abigail drops in unexpectedly (and this can still happen in 1945).

The winning design, however, is not without its shortcomings. The floor level lowered below ground might possibly appeal to some but is a highly personalized requirement. With no change in plan, however, the house could be either as presented or at ground level. The bathroom and service facilities too seemed a bit inadequate for the intended occupancy.

The second prize presented a more ample solution, luxurious and well planned with its convenient courtyards, terrace and prefabricated central utility block planned around a standardized structural system of laminated arches. The designer failed, however, to provide a method of obtaining additional bedroom space. Though more than adequate for a boy or girl it is difficult to see how the house could be enlarged to provide for both (this too can happen).

Placed third was Mr. Eduardo Fernando Catalano's ingenious moulded plywood structural system, outstandingly presented with a well integrated plan. It presents a structural system quite within the limits of present day technology and still an entirely new application to the field of building construction. The design might have been placed higher except for the "buildable" clause. True enough it could be built but it was the consensus of opinion that to be economical it should be done on a multiple production basis. Here the American worker might see the products of the machine he operated during the war now creating instead of preparing for destruction.

We cannot state with any degree of assurance what effect this competition will have on the postwar home building public. The results are provocative and it would appear somewhat absurd to become an ostrich Annie with head in the sand and tail in the breeze saying "nothing has happened".

We are hoping the average American worker, "more aware than ever before", who has been endowed with his share of common sense, a speaking acquaintance with technology, a world reduced in size heretofore unknown, an acceptance of new social principals and economic problems and a first hand knowledge of how the other half lives, will ask for and get a more reasonable answer to a problem closest to his heart—his home. Not a pedantic cast off runt of some outmoded style but a house designed to fulfill all of the needs of him and his family.

CHARLES EAMES

• This and the first competition of the magazine were based upon statements that made eligible for recognition any and all outstanding contributions dealing with any phase of home living and the design of its shelter. The fact that the general price brackets were set within the reach of those who might assume the responsibilities of a $5,000 and $6,000 house, made a good and stimulating problem, the answer to which would become one of the most important concerns of not only the average man, but the system through which he shapes his way of life.

The most significant contributions may come from the most unpredictable phases of a problem and the usefulness of this type of competition is most apparent where it makes possible presentation of important ideas which might easily have been choked out by the usual and more limiting program. All this, of course, is very stimulating and very good, but it does make the job of the jurors a difficult one.

In the case of the first prize, all the jurors were aware of and disturbed by certain inadequacies, extravagances and lack of convenient facilities, but it was the general concensus of opinion that the important contribution to the conception of living space was more than a good enough reason for giving it top recognition.

The second award recommended itself generally because it satisfies the conditions of the term "buildable" as stated in the program of the competition.

The merit of the third prize comes from quite a different phase than the living shelter problem . . . "We must assume that the American worker will wish to vastly improve his living standards in terms of modern technology." This entry clearly showed a familiarity and facility with the medium used and an understanding of its practical application in the field of housing.

Of the honorable mentions perhaps the most stimulating was the C-S-U plan from I. M. Pei, for its recognition and careful solution of a problem in cooperative living enterprise. There was also Mr. Storz' delightful solution of a special type of urban house. These contributions and the many not mentioned are the result of the quotation from the program . . . "the widest possible freedom." It is interesting that a great majority of contestants approached their solutions within the meaning of the word "buildable." Many, because of this freedom, cannot be compared with each other but can only be put in what seemed to be the order of their importance.

1

CHARLES D. WILEY

29, was born in the Middle West and studied architecture at the University of Minnesota. Bachelor of Architecture in 1940. He received a scholarship to the Graduate School of Design, Harvard University (1940-1941), studied with Walter Gropius (master's degree 1941), and was awarded the Appleton Traveling Fellowship, Harvard 1941. He studied housing on the West Coast during the fall of 1941.

He worked for Clas and Clas in Milwaukee, Wisconsin, and on the New Kensington, Pennsylvania Housing Project in the office of Gropius and Breuer, and Windsor Locks (Connecticut housing) in the office of Hugh Stubbins. In January, 1942, he entered the army and was given a medical discharge in June, 1944. He is now working in the offices of Saarinen and Swanson in Washington, D. C.

2

LT. (j.g.) RUSSELL M. AMDAL

27, was born in Ottawa, Illinois and was graduated with honors in architecture from the University of Illinois in 1940. He worked for Cervin and Stuhr, Architects, Rock Island, Illinois and later for Mr. John G. C. Sohn, Architect for Allen and Kelley and V. Jobst and Sons, Architects, Engineers and Managers on the Victory Ordnance Plant, Decatur, Illinois. In May, 1943, he entered Naval Service and after special training was ordered to the Bureau of Aeronautics, Special Devices Division, directed by Capt. Luis de Florez, present holder of the Collier Trophy Award. He is now assigned to the Design Section headed by Lt. Samuel E. Homsey.

In 1939, he won second place in collaboration with L. W. Schwall in the Libbey-Owens-Ford Glass Block Small House Competition.

3

EDUARDO FERNANDO CATALANO

was born in Buenos Aires, Argentina in December, 1917. He studied architecture at the University of Buenos Aires, and received a degree in architecture and Diploma de Honor in 1940. While studying architecture he won first prize in the competition sponsored by the "Club San Lorenzo de Almagro" for its Social Building, and several other prizes in architectural competitions. He also published a book, "Teoria de las sombras y trazados de perspectivas," and a study on operating rooms, "El Block Operatorio." In 1941, he was awarded a fellowship by the Ministry of Public Works to practice construction in public buildings; he won a competition between architects to work as architect in the Ministry of Navy; and, he was appointed Assistant Professor at the University of Buenos Aires. He won second prize in the 1943 Architectural Competition of the Government of the Provincia de San Juan for rural schools. The majority of these projects were done in collaboration with his partners, Carlos Coire and Horacio Caminos.

He received a fellowship given by the University of Pennsylvania and the Department of State in 1943 and arrived in the United States in 1944. Master of Architecture, University of Pennsylvania, 1944. He also studied at Harvard University in 1944.

Every year he and his associates send a polemical work to the National Salon of Architects. He has been practicing architecture in Buenos Aires since 1941, and is now in the United States studying the curriculums in North American universities.

honorable mention

TO BE SHOWN IN SUBSEQUENT ISSUES

Janet and Milton Caughey

George A. Storz

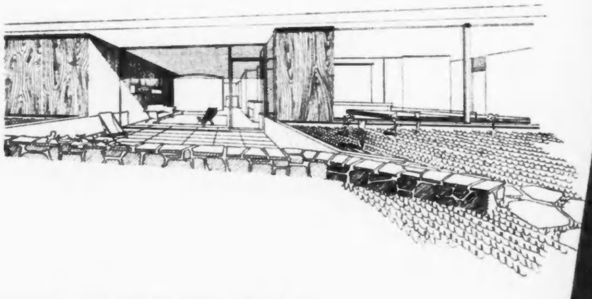
I. M. Pei

Harry Weese

Robert T. Coolidge

1

CHARLES D. WILEY



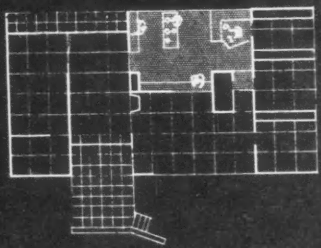
space definition for living

a new division

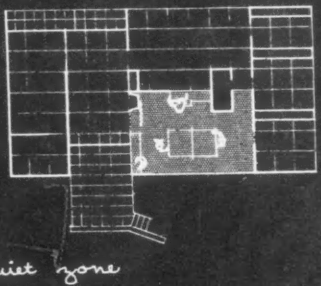
based on family life permits varied activities by all members of the family without cellular limitation

the basically

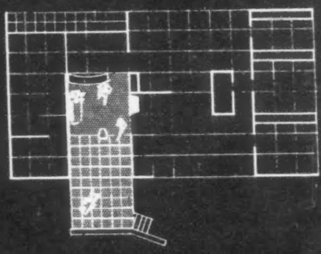
a domestic center



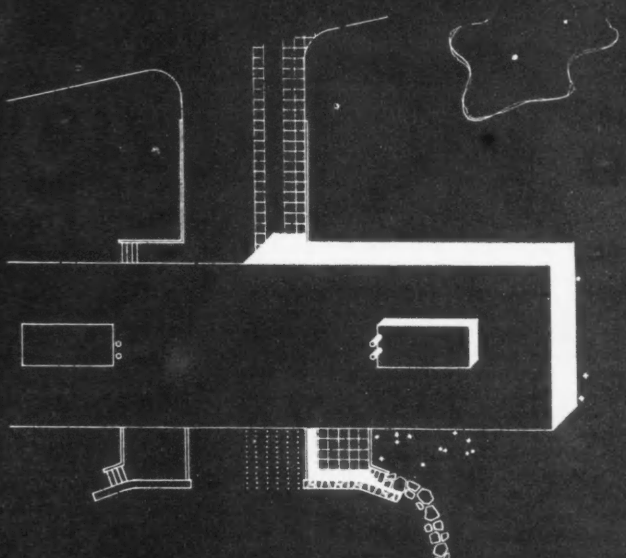
an activity center

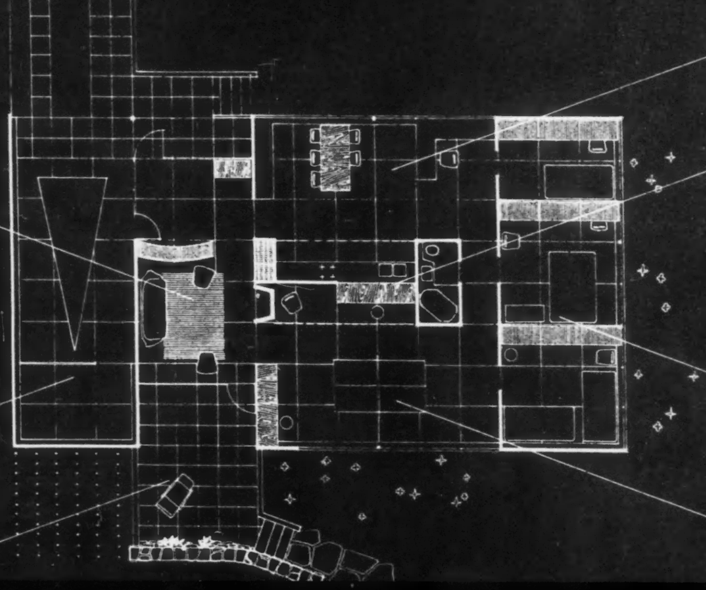


and a quiet zone



plus a flexible space for sleeping





that part of the house that is always in order used for rest and conversation has fire place music and books

storage room for the morris chair and camp equipment

sunken terrace provides privacy

"her" part of the house with space for cooking eating laundry sewing and child tending

the mechanical center includes all plumbing and heating lighted and vented by clerestory. cooking space can be hidden by lowering the built-in roll screen

the sleeping rooms changeable in size and number by moving the cabinet separators the guest room can be reduced to a storage closet and the other bed rooms increased

the place where the family can make a mess and leave it! work shop ping pong electric trains doll houses play room ing

XUM

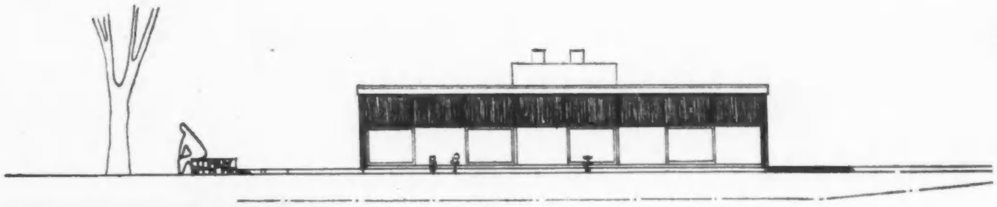
XUM

■ **It is recognized that the community must be designed to permit all the amenities of a free life. There must be nearby schools and nurseries, playground, shopping centers, community group buildings. The pedestrian should be able to approach these activities easily from his home without the hazards of traffic. This means placing the house on a parkway, with access by car from a minor street. Lot lines are lost and the visible result is houses with private gardens and terraces located in a quiet green area.**

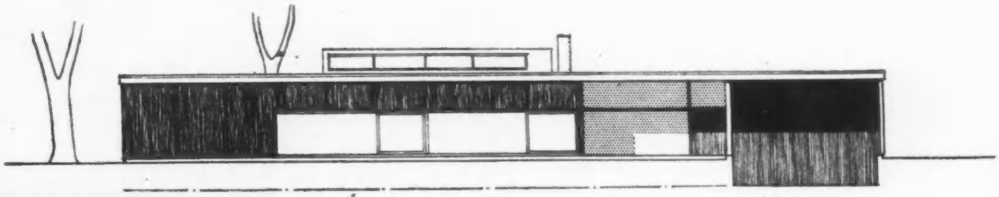
This important planning is not our immediate problem. Ours is one of space definition for the unit—the family.

Before we can design structure we must first

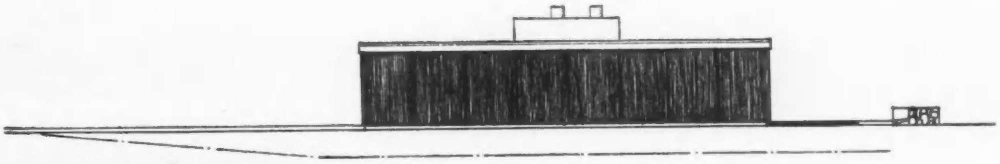
(continued on next page)



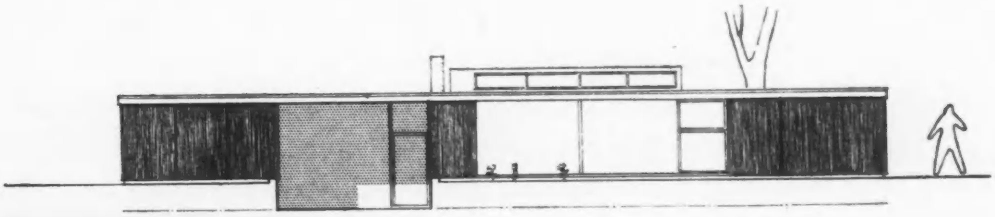
bed room elevation



street elevation



garage elevation



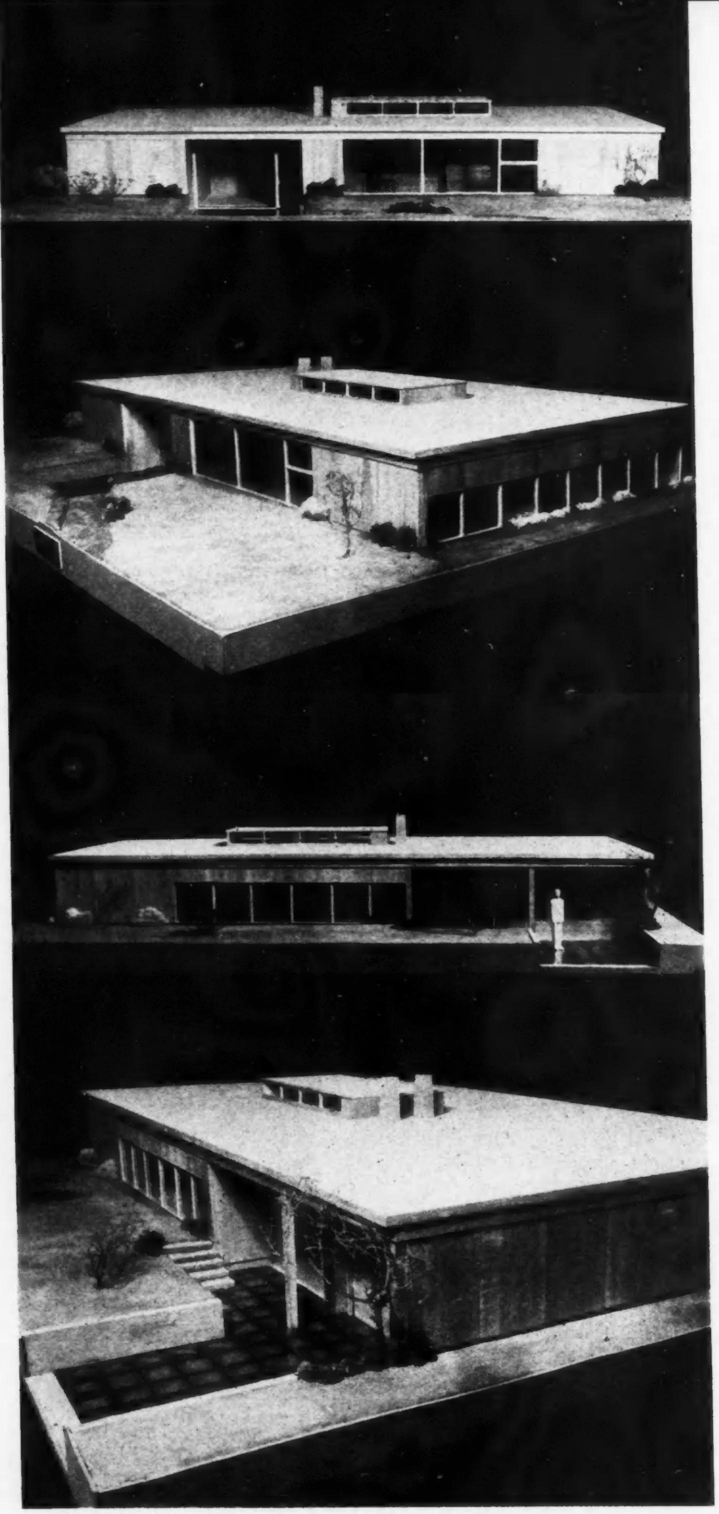
park elevation

XUM

1

CHARLES D. WILEY

Model by Eddington Studio

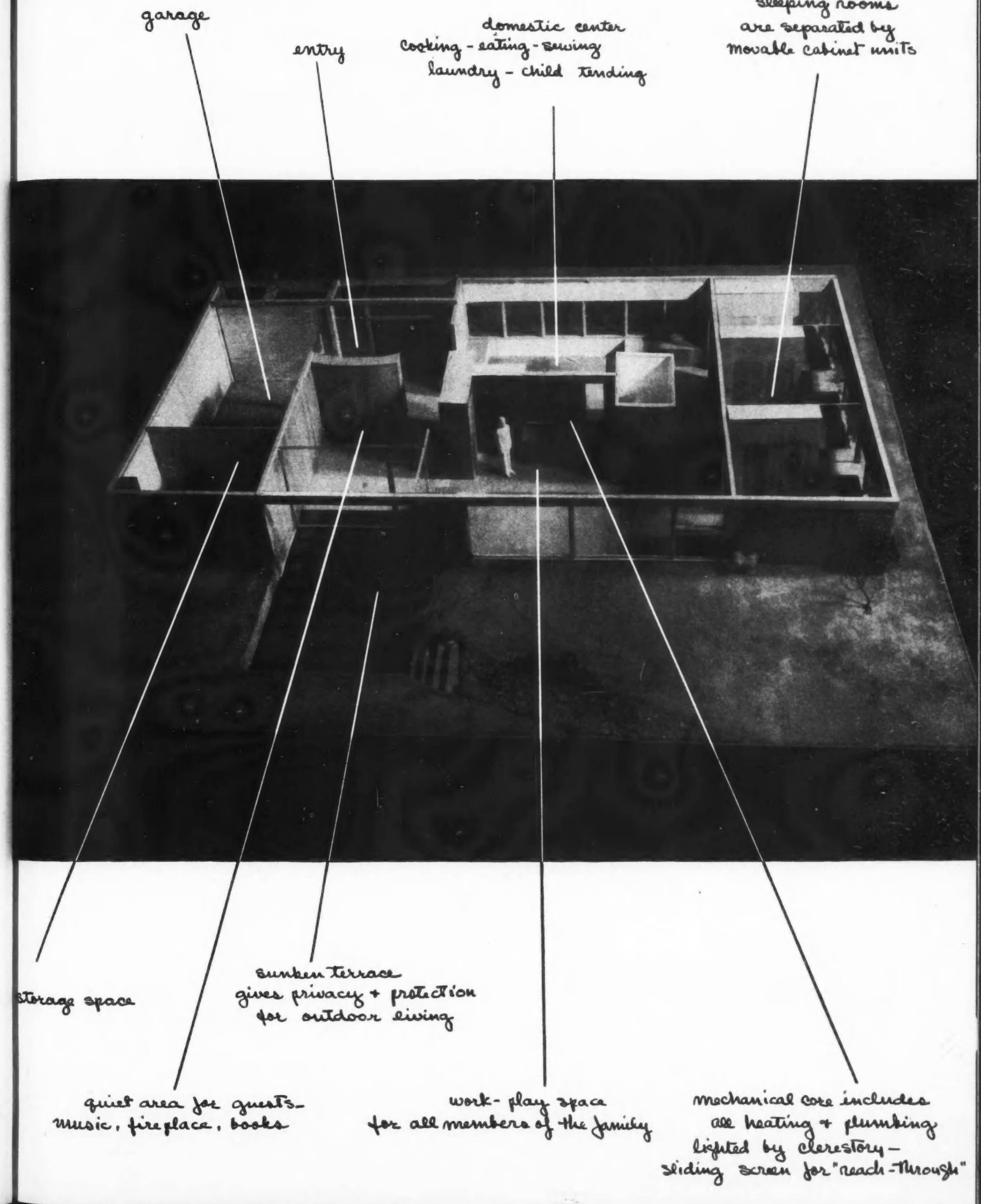


Jack Case

organize space. Upon examination of the present house, we find that its rooms do not meet the needs of present day life. A new division of space is needed, based upon family life.

This is a plan of space—gyrated by living!

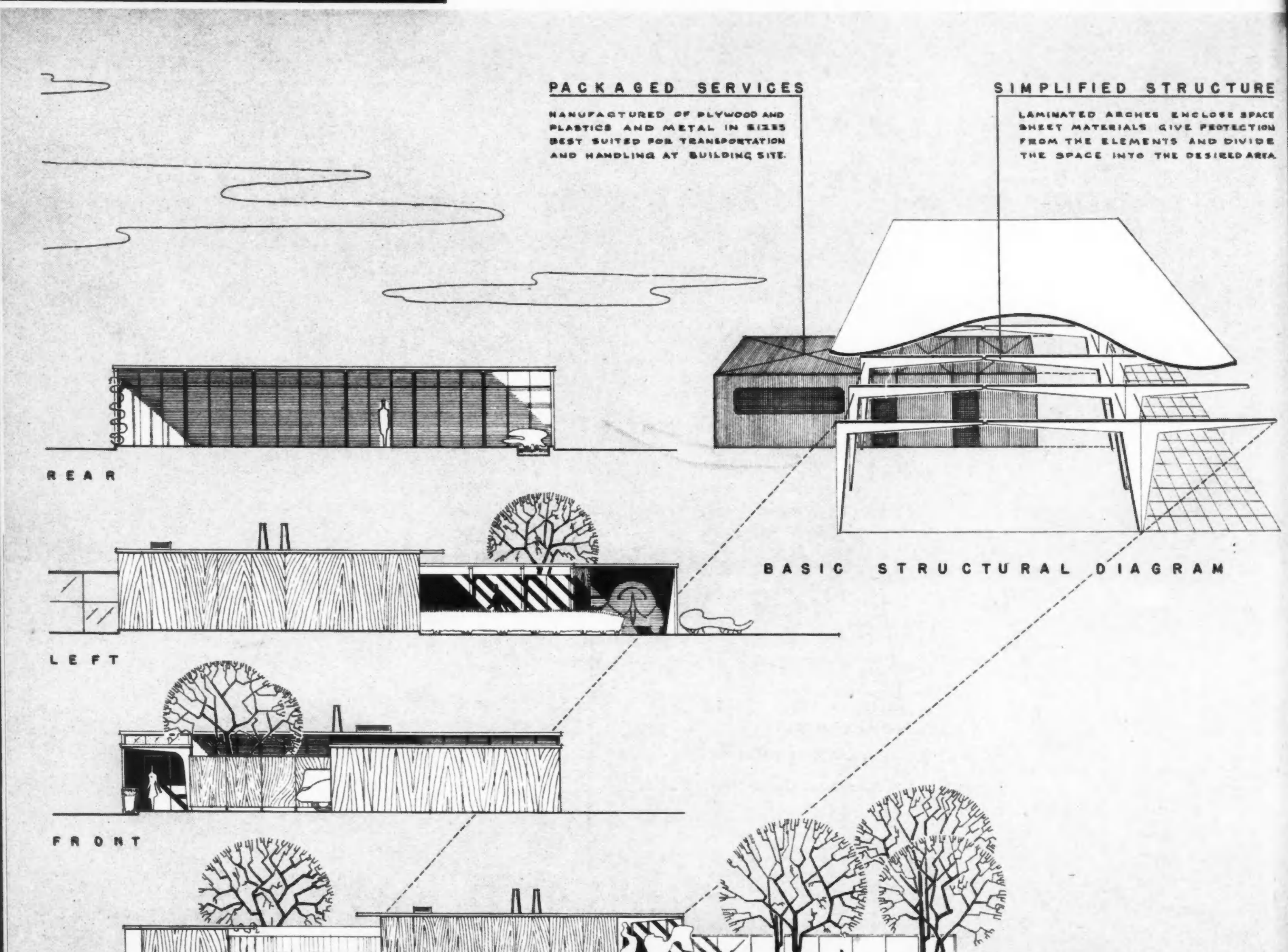
The house can be either a single or double dwelling without the loss of privacy. It is designed on a module of four feet and can be prefabricated for economy of construction and erection. To obtain proper relationship with nature, the floor is two feet below grade. In this way the flowers and plants are just outside the glass, on a level at which they can be appreciated.


garage
entry
domestic center
cooking - eating - sewing
laundry - child tending
sleeping rooms
are separated by
movable cabinet units
storage space
sunken terrace
gives privacy + protection
for outdoor living
quiet area for guests-
music, fireplace, books
work-play space
for all members of the family
mechanical core includes
all heating + plumbing
lighted by clerestory-
sliding screen for "reach-through"

XUM

2

LT. (j.g.) RUSSELL M. AMDAL



PACKAGED SERVICES

MANUFACTURED OF PLYWOOD AND PLASTICS AND METAL IN SIZES BEST SUITED FOR TRANSPORTATION AND HANDLING AT BUILDING SITE.

SIMPLIFIED STRUCTURE

LAMINATED ARCHES ENCLOSE SPACE SHEET MATERIALS GIVE PROTECTION FROM THE ELEMENTS AND DIVIDE THE SPACE INTO THE DESIRED AREA

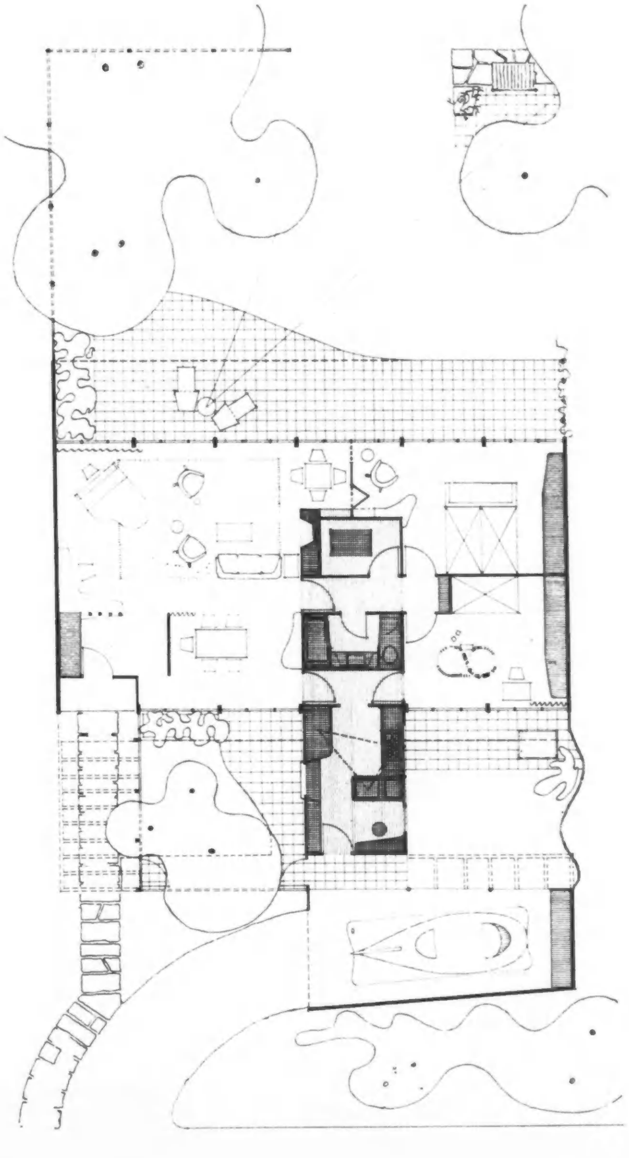
REAR
LEFT
FRONT
RIGHT
BASIC STRUCTURAL DIAGRAM

SIMPLIFIED LIVING

XUM

GENERAL This design used prefabricated basic service units in order to take advantage of industrial mass production and thereby economize. A simplified method of construction based on the known principal of the three-hinged arch is utilized with the laminated wood arches 8'—0" and 10'—0" apart to take advantage of modern sheet material. This method of construction also allows for the complete freedom of layout within the enclosed space.

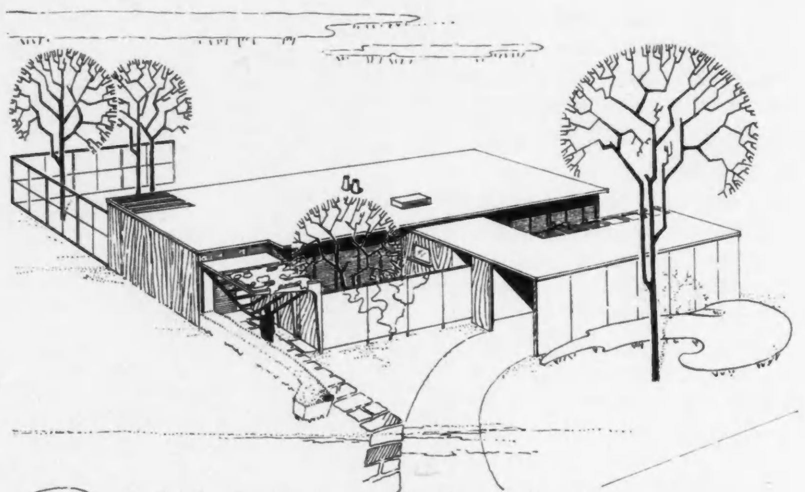
SPECIFIC This house was designed for a 60'-0" x 120'-0" lot with two enclosing courts to give additional recreational and living facilities and to provide complete privacy to the inhabitants. The child's bedroom with its adjoining court provides for supervised play from the kitchen by a busy housewife. The other court makes outdoor dining area. The service unit divides the living and recreational area from the sleeping area and acts as a sound barrier between them. The folding wall between the parent's sleeping area and the living and dining area provides for the possible use of these two areas as one when entertaining and still not bother the child's sleeping area. Full use has been made of the garden exposure with a covered terrace making the transition between indoor and outdoor living.



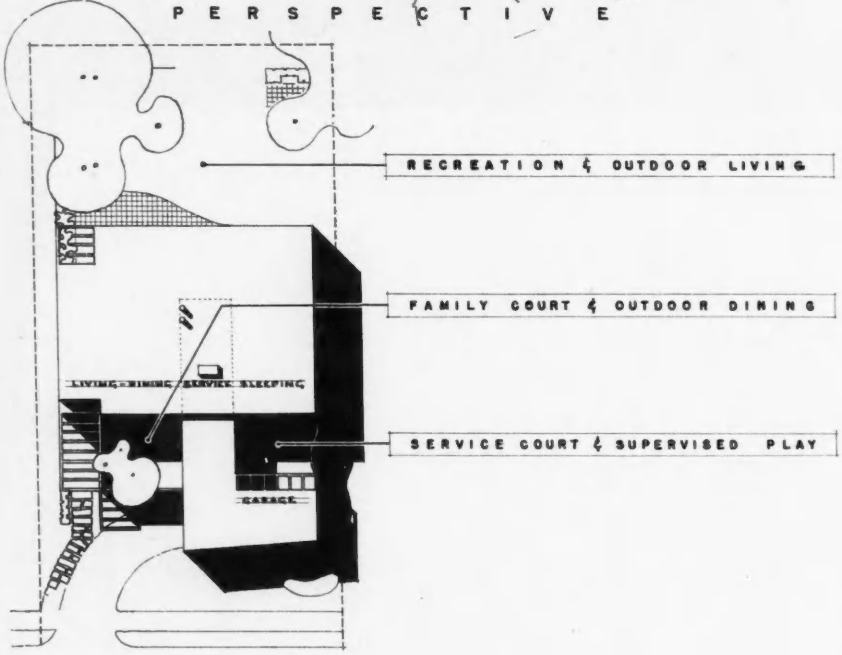
XUM

2

LT. (j.g.) RUSSELL M. AMDAL



PERSPECTIVE


RECREATION & OUTDOOR LIVING
FAMILY COURT & OUTDOOR DINING
LIVING-DINING SERVICE SLEEPING
SERVICE COURT & SUPERVISED PLAY
GARAGE

3

EDUARDO FERNANDO CATALANO

■ This design is an attempt to express the architect's contribution to society.

Contribution from social point of view: Actual architecture must revise the out-of-date methods of construction, and by means of prefabricated systems, it ought to solve the problem of the popular dwelling. The architect who understands the present moment is trying to develop constructive technique according to the basic necessities of the postwar world.

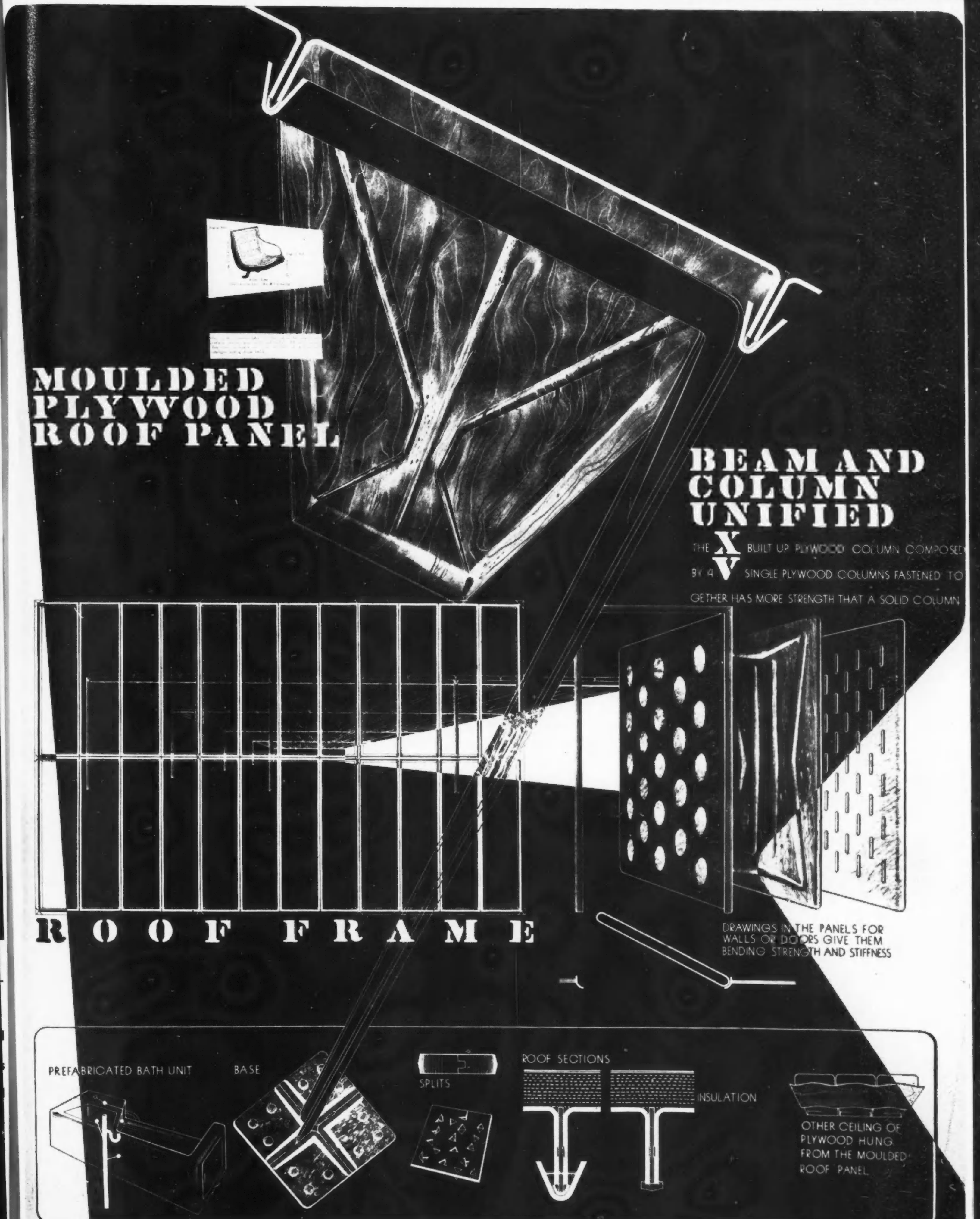
XUM

the archi-

v: Actual
methods
fabricated
the popu-
tands the
nstructive
ies of the

XUM

XUM



MOULDED PLYWOOD ROOF PANEL

BEAM AND COLUMN UNIFIED

THE X BUILT UP PLYWOOD COLUMN COMPOSED BY 4 V SINGLE PLYWOOD COLUMNS FASTENED TOGETHER HAS MORE STRENGTH THAT A SOLID COLUMN

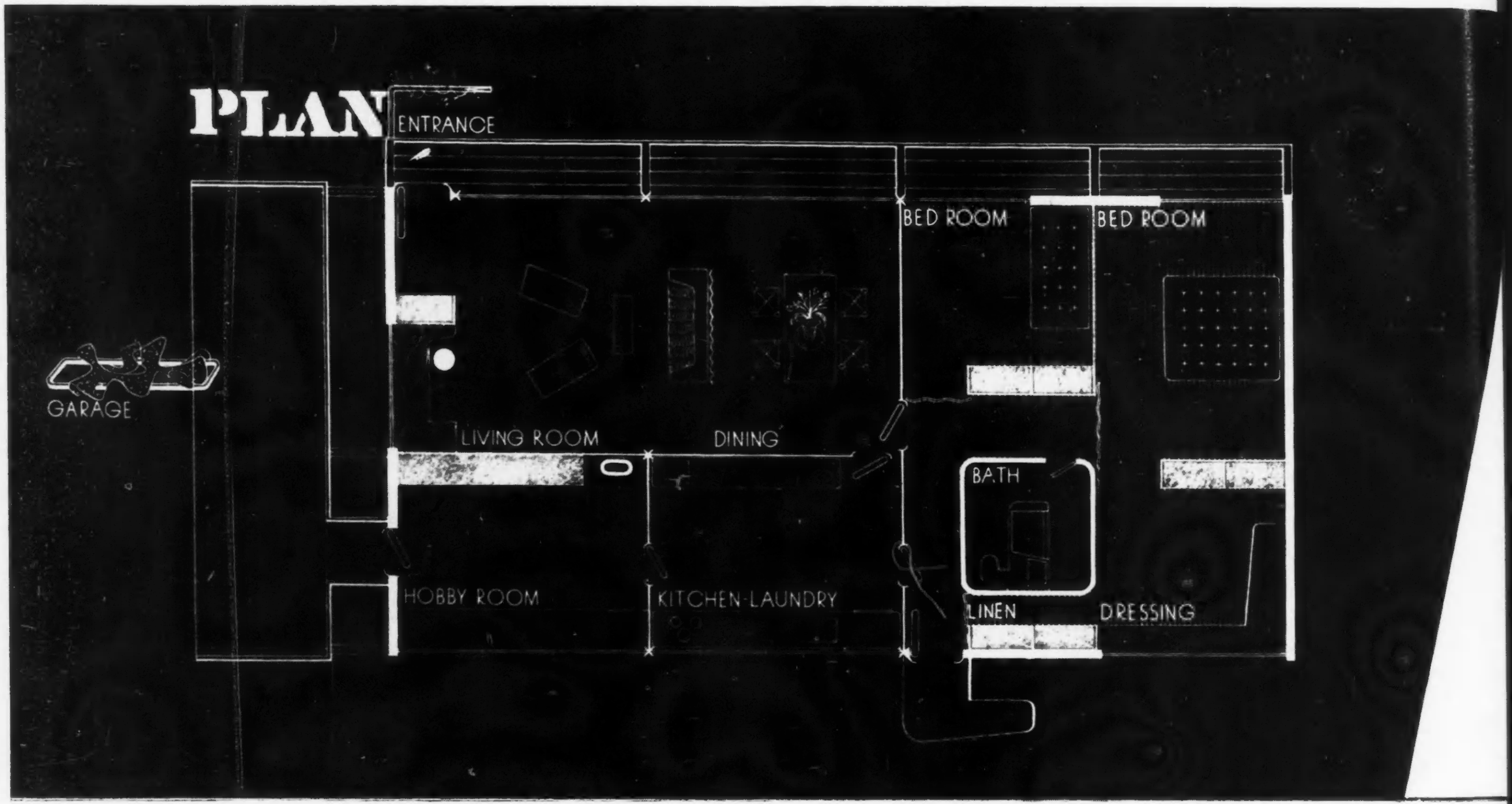
DRAWINGS IN THE PANELS FOR WALLS OR DOORS GIVE THEM BENDING STRENGTH AND STIFFNESS

ROOF FRAME

PREFABRICATED BATH UNIT
BASE
SPLITS
ROOF SECTIONS
INSULATION

OTHER CEILING OF PLYWOOD HUNG FROM THE MOULDED ROOF PANEL

XUM

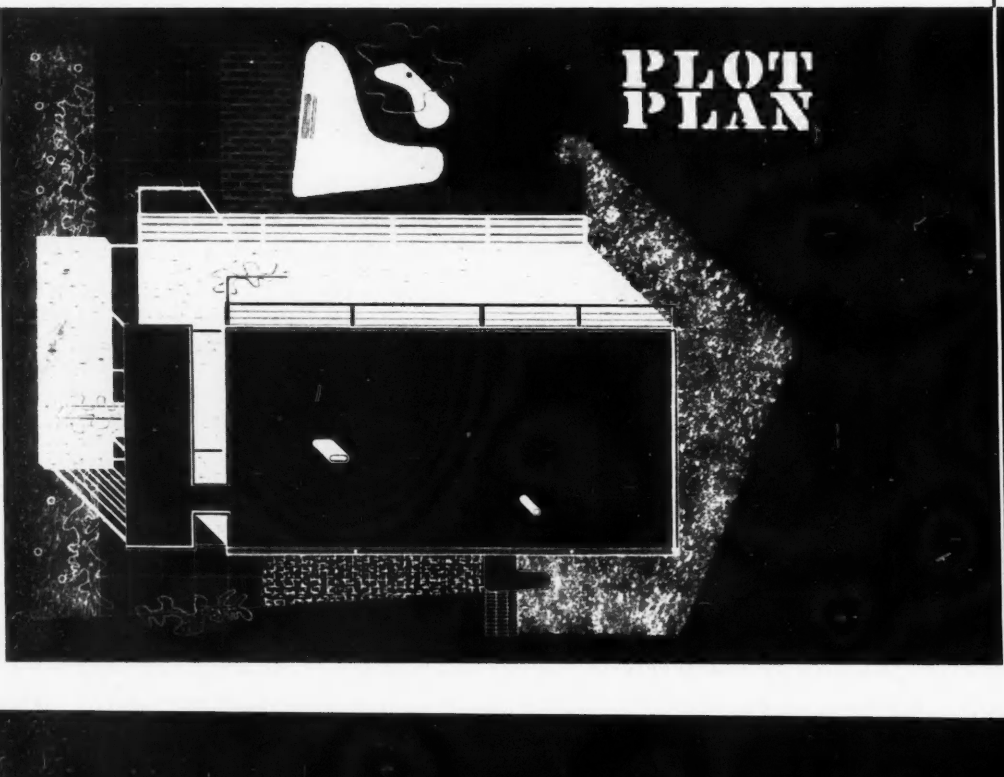


PLAN

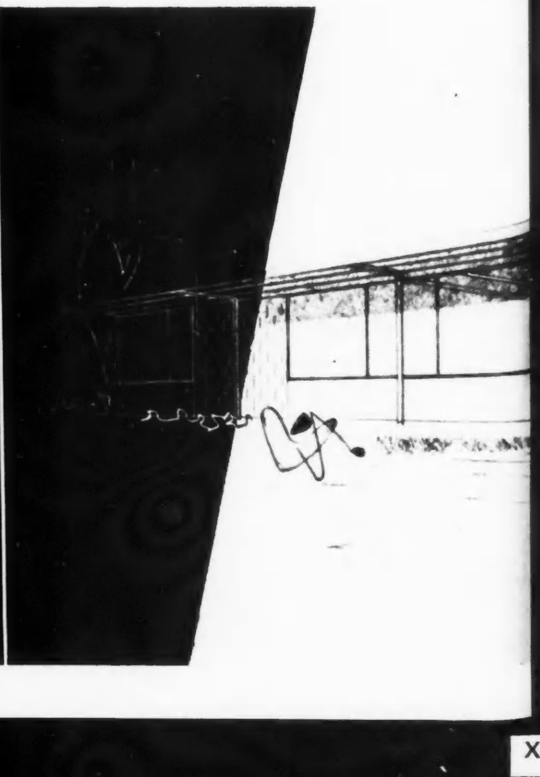
ENTRANCE
BED ROOM
BED ROOM
GARAGE
LIVING ROOM
DINING
BATH
HOBBY ROOM
KITCHEN-LAUNDRY
LINEN
DRESSING

PLYWOOD MOULDED PANEL HOUSE

THE MOMENTS OF INERTIA ARE EXPLOITED AT THE MAXIMUM.



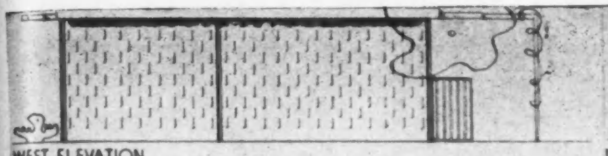
PLOT PLAN



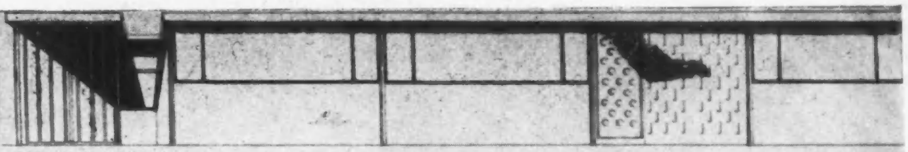
XUM

XUM

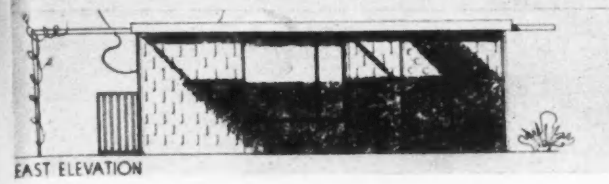
XUM



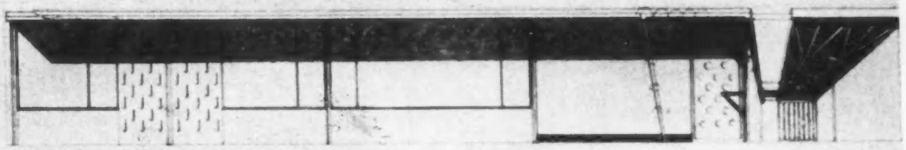
WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION



SOUTH ELEVATION

3

EDUARDO FERNANDO CATALANO

continued from page 38

Contribution from the technical point of view: This project tries to point out the importance of static values in construction. It is based upon the moldability of plywood and with knowledge of the direction of grains and radius of curvature. A sheet of plywood is molded in accordance to its use. In this manner, beam and columns unified, roof panels, walls, and doors are prefabricated.

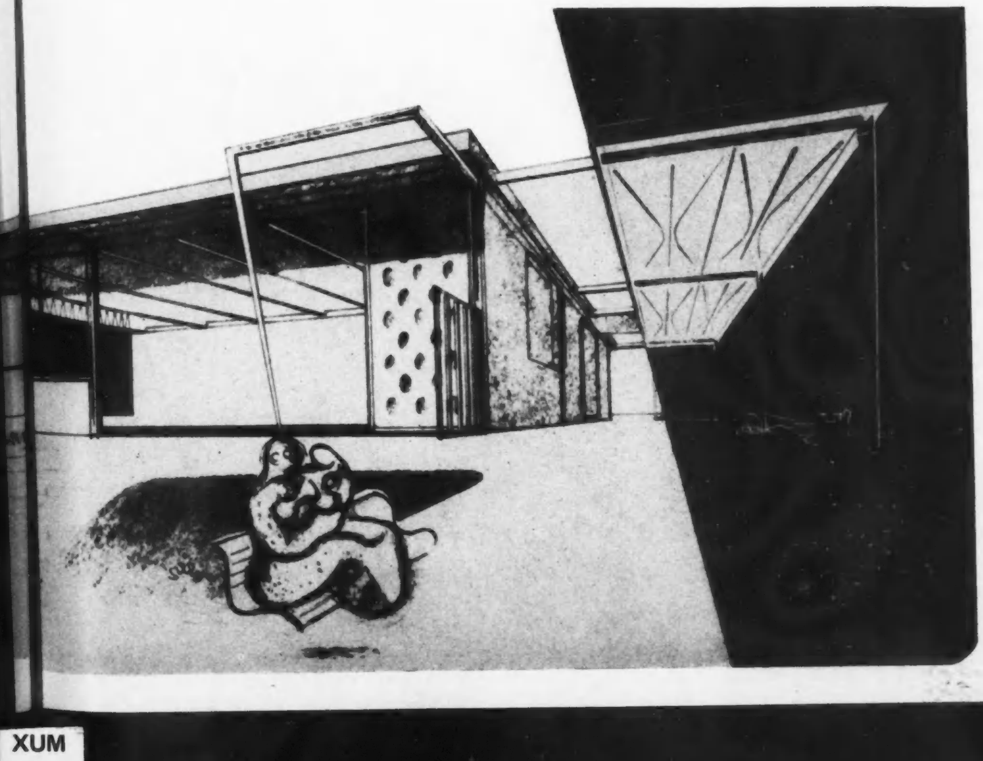
By means of the high resistance of plywood to flexure and compression and its moldability, it has obtained architectonic elements where form adapted to the static makes unnecessary the use of frames.

The system responds to a module of 3′ 6″ in the plan. The span of beams can be of three or four of these units, according to space requirements. Interior walls are fabricated in plywood of 1″ in width. In the living areas, these walls can be curtained with soft materials that serve as an insulating element.

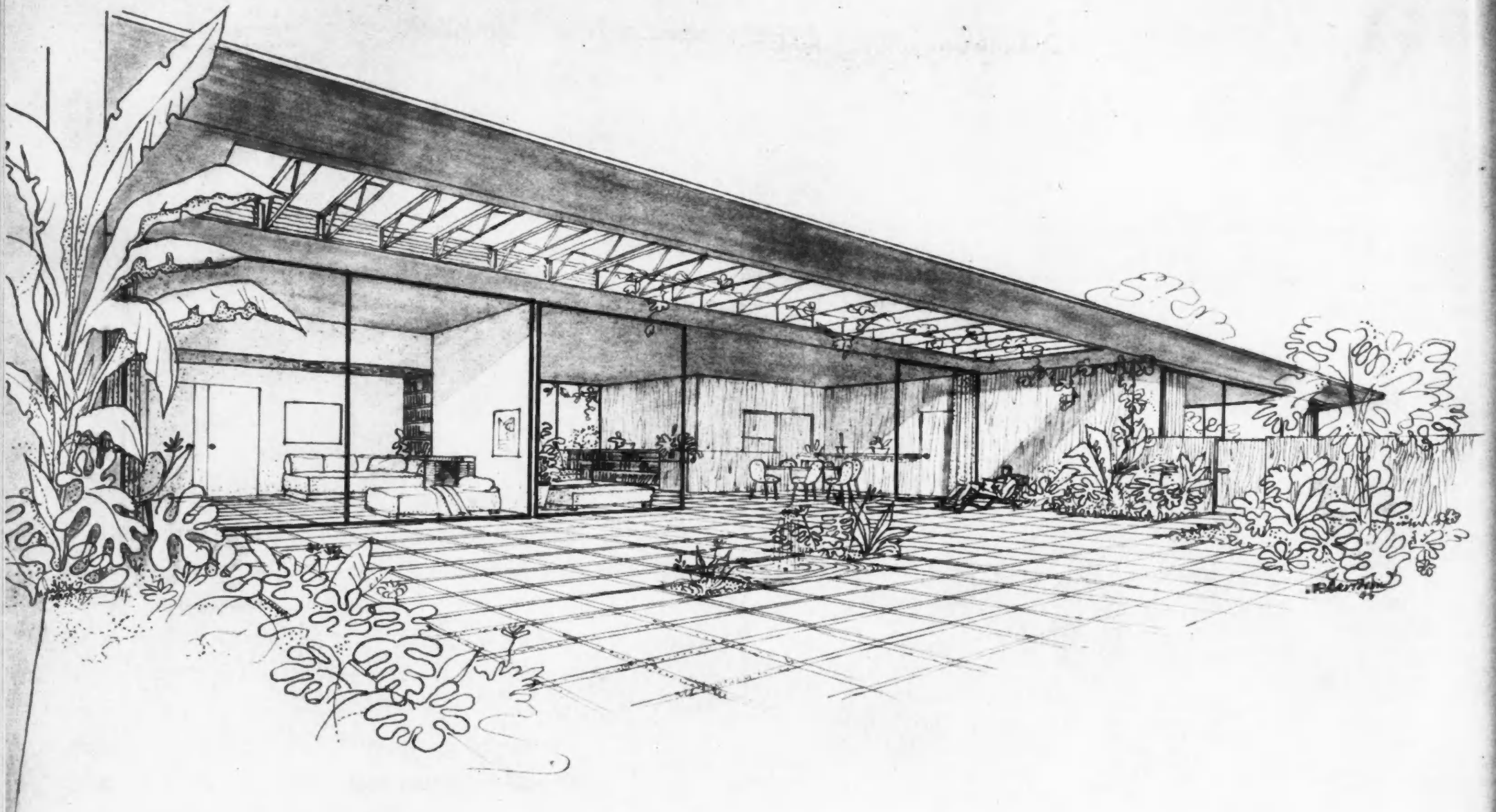
Contribution from the aesthetic point of view: Since this problem begins from the idea of giving the main importance to the static aspect and the knowledge of materials, its aesthetic is based upon the comprehension of both.

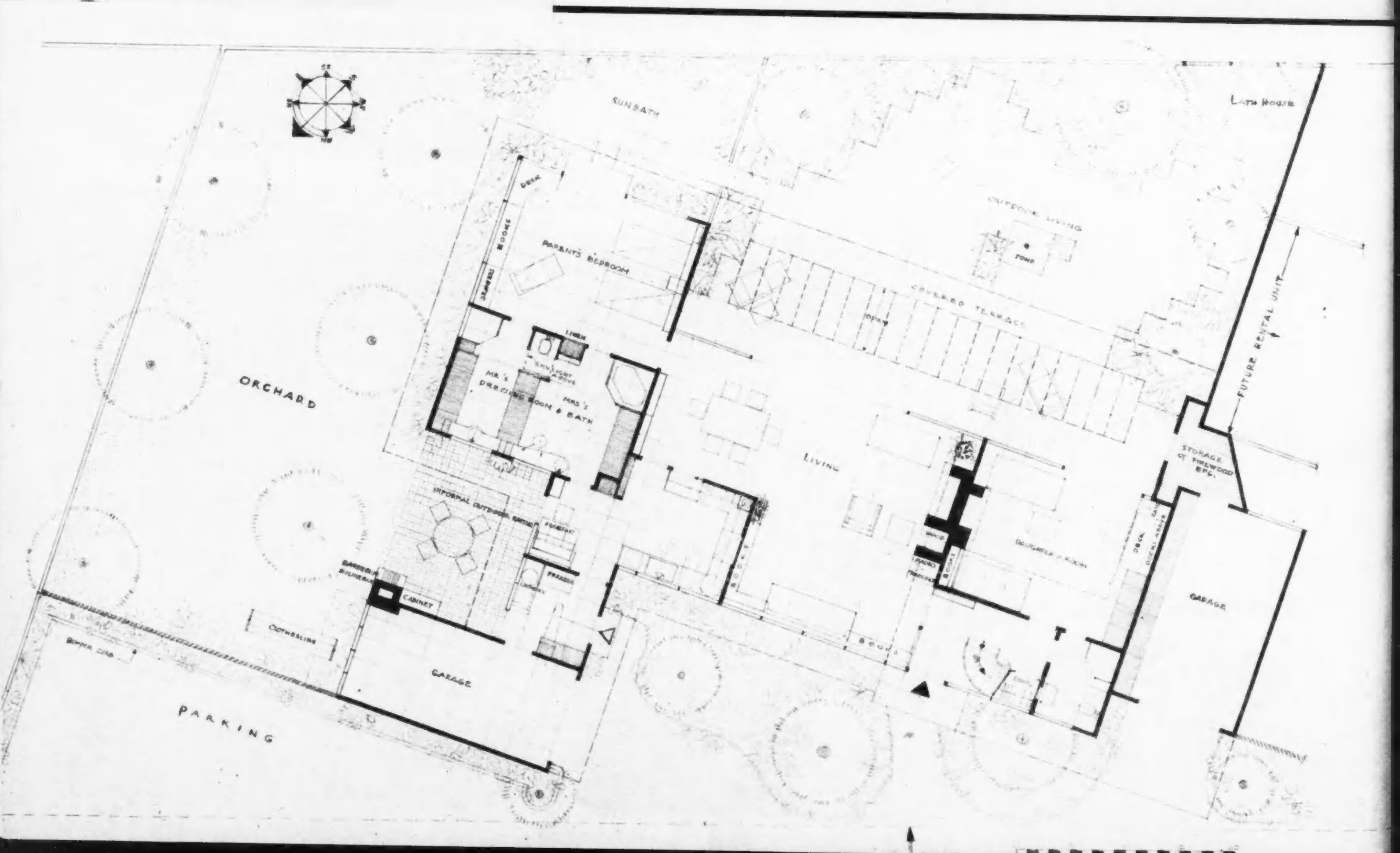
Layout: The Plan has three free sections: a) Living section, b) Sleeping section, c) Service section.

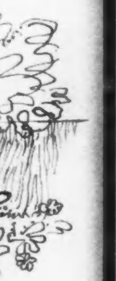
Since prefabrication is also winning in the field of kitchen, laundry, and bath equipment, this project introduces these prefabricated units in order to conserve piping and plumbing. The bath is placed within the sleeping area which affords better light and ventilation.



XUM




SUNBATH
LATH HOUSE
DESK
BOOKS
DRAWERS
PARENTS BEDROOM
OUTDOOR LIVING
POND
COVERED TERRACE
OPEN
LINEN
SKYLIGHT ABOVE
MR'S
MRS'S
DRESSING ROOM & BATH
ORCHARD
LIVING
FUTURE RENTAL UNIT
STORAGE OF FIREWOOD ETC.
INFORMAL OUTDOOR EATING
BARBECUE
CABINET
FREEZER
LAUNDRY
BOOKS
RADIO
DAUGHTER'S ROOM
DESK
GARAGE
CLOTHESLINE
BUMPER CURB
GARAGE
PARKING
BOOKS



XUM

XUM

csh #1

case study house program

case **s**tudy **h**ouse

the problem

• In stating the problem of this, the first of the eight CASE STUDY HOUSES, which the magazine, Arts and Architecture, will build as soon as practicable after restrictions are lifted, it is only necessary to invent a fairly typical American family of a type that has, in large numbers, indicated its wish to enter the postwar building market. Let us then presuppose a Mr. and Mrs. X, both of whom are professional people with mutual business interests, the family consisting of one teen-aged daughter away at school and a mother-in-law, who is an occasional welcome guest in the house. In this case, we must suppose that the joint income is sufficient to provide ample but not elaborate living standards.

While the guest will enter the normal life of the household, it is desired that some separation be provided, if possible, quarters to be in the nature of a small separate apartment in which privacy can be achieved when desired.

Provision for the daughter, whose schooling will necessarily develop into longer periods away from home as her education proceeds, must be on the basis of space usable to the parents when not given over to the child. We might assume a variety of interests in activities related to the work of the parents, provision for indulgence in gardening as exercise and recreation, and also arrangements for an indoor hobby in which they both might share.

Inasmuch as it might be presumed that this will be a servantless house, it must be designed in such a way that care and upkeep do not interfere with the professional activities of the occupants.

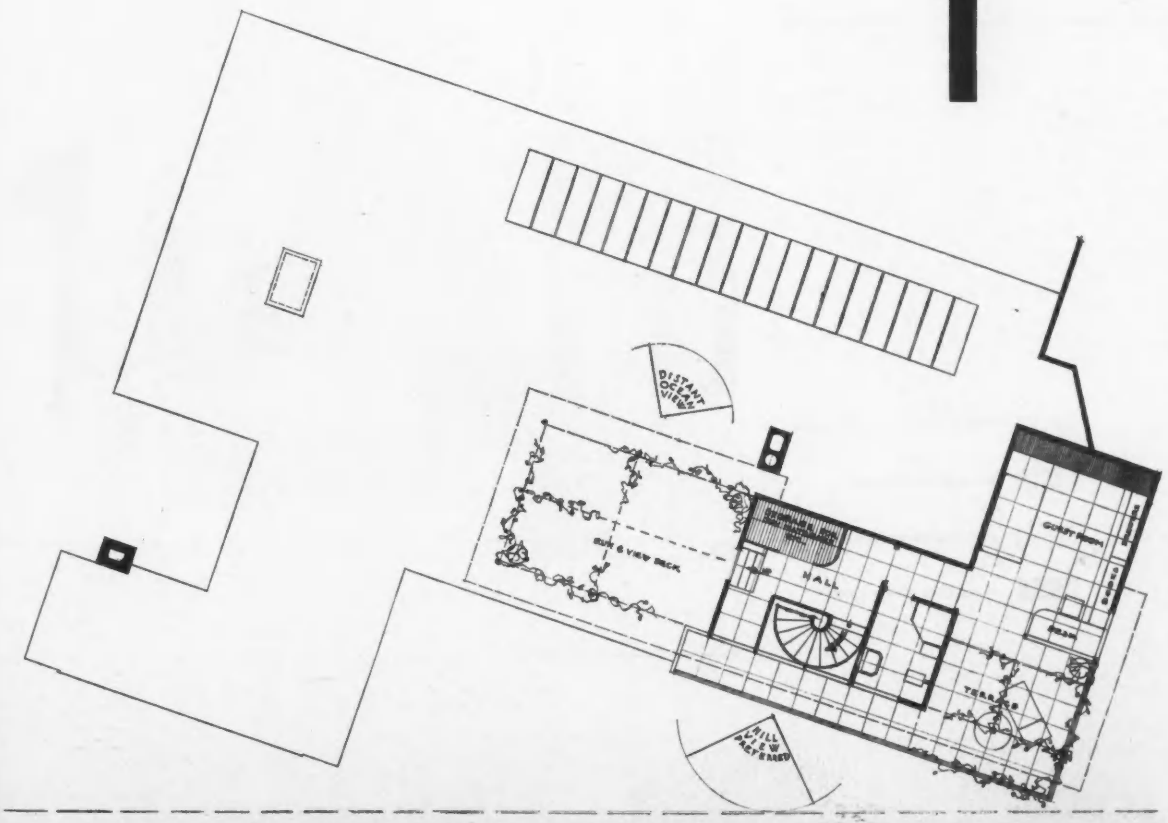
The house is to be a simple and straightforward expression of the living demand of modern-minded people wishing to cope with their living problems on a contemporary basis.

We now place all this neatly in the lap of Mr. J. R. Davidson.

—THE EDITOR.

the solution by J. R. Davidson

• In my approach to this problem I found I found it necessary to make a thorough investigation of building materials and technical innovations that would be available immediately upon the lifting of restrictions. I have found myself necessarily limited to those



SECOND FLOOR & ROOFPLAN

csh 1

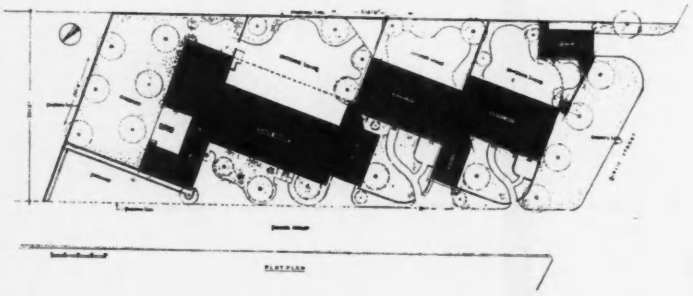
materials that are specifically scheduled for use in postwar building and have, therefore, not felt it a legitimate part of this problem to use anything in building that is not to be a part of the immediate future. However, the task of designing this particular house for the purpose of solving this particular problem is not only a practical and ingenious assembling of structural parts, it is also of necessity a transmutation of moods and sympathies into forms. It is with this general objective in mind that I have approached the problem.

The property is a fairly level lot with frontage of 210 ft. along the southerly side of a private street with a depth of 70 ft., the south and north line being at an angle of 45° on the street front. It is assumed that the clients wish a simple, efficient, and comfortable house and that they want to take the fullest advantage of the climate that makes inside-outside living possible in this area. Provision, therefore, is to be made for outdoor eating, and the interior is to provide ample space for entertaining on an informal and friendly basis. On the supposition that the clients will wish to be surrounded by a few good pictures and space for an expanding library, wall space and ample storage space is to be provided.

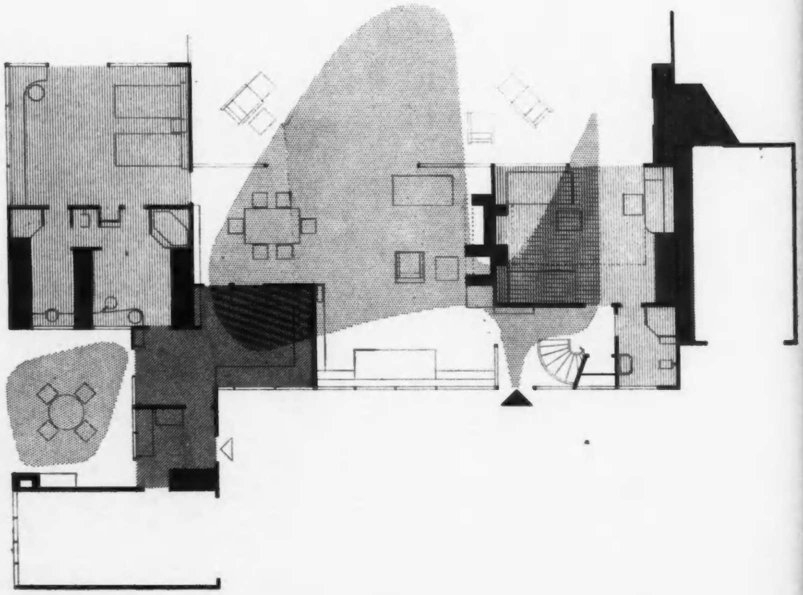
Inasmuch as the site is in a district where a limited number of rental units on the same property will be allowed, provision is made in the design for the additional building of two income units. These have been planned in such a way that complete privacy will exist for all living on the property.

The house is planned upon a two-foot square module, and is set, as nearly as possible, diagonally across the lot in order to gain maximum exposure to the sun. This placing, and the shallow depth of the lot, determined the development of a rather long, rectangular plan which is the preferred arrangement in these circumstances. All bedrooms have cross-ventilation. As the man and wife leave together in the morning, dressing activities have been provided for with two separate dressing-bathrooms. The kitchen is adjacent to the dressing-bedroom wing, and by this arrangement, Mrs. X can attend easily the preparation of breakfast and quick meals while dressing or working at the bedroom desk. One of the two garages is close to the kitchen, and the kitchen opens to a brick-paved court with a view to the orchard. This court provides a convenient and informal outdoor eating space, and the wall to the south-west-south gives protection against the prevailing wind.

(continued on page 52)



Plot plan with case study house in black. Shaded area indicates the two rental units



▨ indoor-outdoor living area

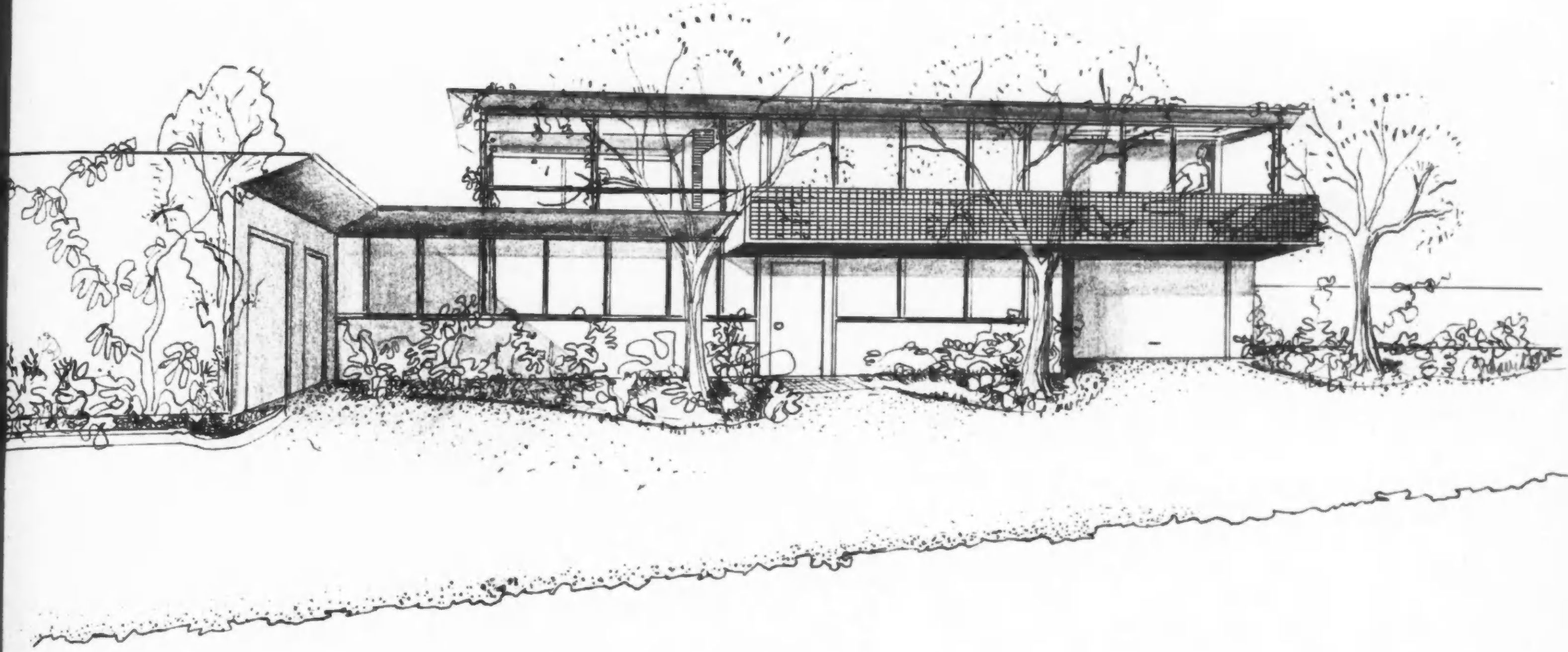
▨ kitchen and laundry

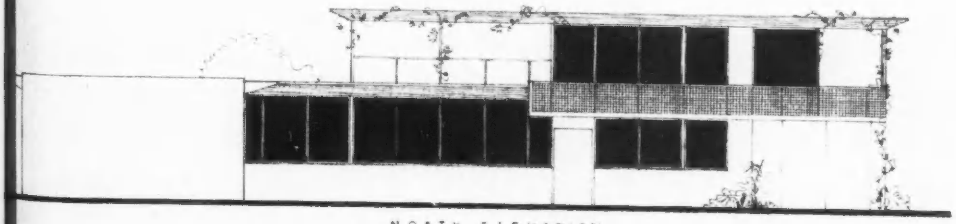
▨ sleeping-dressing space

■ wardrobes and storage

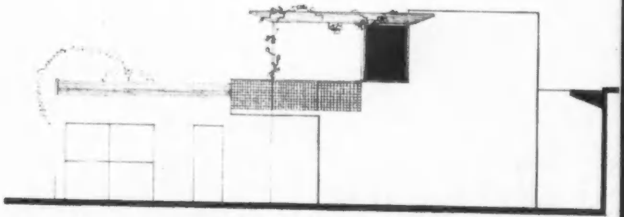
XUM

XUM

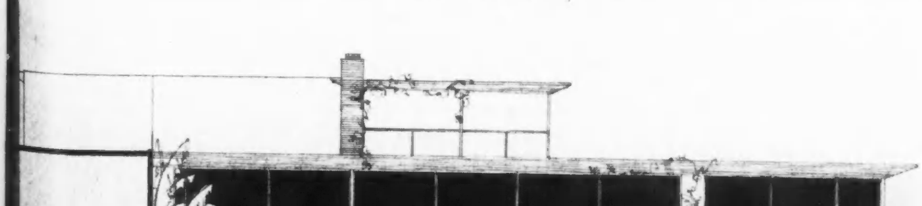


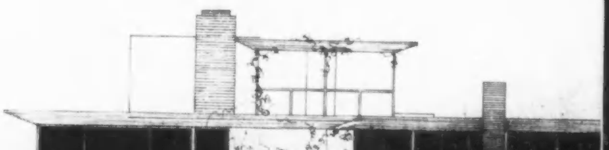


NORTH ELEVATION



WEST ELEVATION





XUM

Questions and Answers

FOR THOSE PLANNING TO BUILD POSTWAR HOUSES

This is addressed to those who have questions to ask about the houses they are planning to build or would like to build in the immediate postwar period. It is addressed, especially, to people who may have become confused by the current claims and counter claims of the "miracle house" and the "debunk the miracle house" interests ● Through contacts the magazine Arts & &Architecture has made with manufacturers of building materials, products and appliances in terms of its "case study" house program it has gained access to sources of information which can readily supply most of the answers to most of the questions which can reasonably be asked about the shape and form and content of the postwar house ● Listed here are those companies which are taking an active part in the magazine's "case study" house program. Among them, they manufacture about every material or product or appliance which could sensibly be used in a small postwar house. Many of those materials and products and appliances will be selected, on a merit basis, for use in the "case study" houses ● Therefore, the magazine Arts & Architecture is pleased to place itself in the position of a liaison agent between its readers and these manufacturers. If you have any question to ask about your postwar house, address it to the magazine and it will be channelled to the manufacturer who can best answer it. If it is a question which can't be answered you will be informed ● Please make your question specific, and give all the details that may be necessary to understand it and to answer it. If convenient, please type it, but in any case be sure it is legible. And in all cases be sure to include your accurate address, with postal zone. Do not be hesitant about asking too many questions ● This service is available to all readers of the magazine Arts & Architecture, consumer as well as technical and professional. Every effort will be made to obtain answers to all questions, whether they call for general information or technical and specification data. And there is no charge in any sense of the word for this service ● Participants in the "Case Study" house program include the following:

Owens-Corning Glass Company • Premier Oil & Lead Works • Kimberly-Clark Corporation • Fir Door Institute • Colotyle Corporation • Northern California Electrical Bureau • The Ric-Wil Company • Ilg Electric Ventilating Company • The Celotex Corporation • Libbey-Owens-Ford Glass Company • Kraftile Company • General Motors Corporation • General Electric Company Southern California Edison Company • H. G. Knoll Associates • Harold Herlihy Company • E. K. Wood Lumber Company • Square D Company • American Lumber & Treating Company • Smoot-Holman Company • General Controls Company • Douglas Fir Plywood Association • Day & Night Manufacturing Company • Hammel Radiator Corporation • Klearflax Linen Looms, Inc. Ceco Steel Products Corporation • Formica Insulation Company • Ficks Reed Company • San Pedro Lumber Company • Rolscreen Company • Overhead Door Corporation • Payne Furnace Company • West Coast Screen Company • West Coast Stained Shingle Company • Schumacher Wall Board Corporation • Clinton Carpet Company • Drexel Furniture Company • Red Lion Table Company Red Lion Furniture Company • Brown Saltman • Chamberlain Metal Weatherstrip Company, Inc. • Pacific Coast Gas Association Revere Copper & Brass Incorporated • Van Keppel-Green • American Rubber Company • Kawneer Company • California Panel & Veneer Company • Sillers Paint & Varnish Company • American Central Manufacturing Company • Mueller Brass Company Southern California Gas Company • Citizens National Trust & Savings Bank • Title Insurance & Trust Company • Schlage Lock Company • Harold E. Shugart Company • Bennett-Ireland • Calaveras Cement Company • Chicopee Manufacturing Corporation Myers Bros. • Protection Products Manufacturing Company • A. O. Smith Corporation • Overhead Door Corporation

XUM

XUM

Take a tip from the Navy!

U.S. NAVY
"Kimmey"

Quonset Navy Hut insulated with KIMSUL*

Official U. S. Navy Photo

In freezing arctic wastelands, and in the heat of the tropics, the Navy's famous Quonset huts provide welcome shelter to thousands of men, and protect vast quantities of supplies from the elements. These huts, insulated with KIMSUL, to protect against heat and cold, are the most widely-used prefabricated houses on earth. Prefabricated, easily transported and quickly constructed, these structures serve as barracks, administration buildings, hospitals, workshops and warehouses.

The advantages which make this insulation best for the Navy's use are highly desirable in insulating *homes,* too. The low cost of KIMSUL is important. So is the remarkable speed and ease with which it can be installed. And KIMSUL is one of the best heat-stoppers known. Its *k* factor is 0.27.

This is the ONLY *many*-layer insulation. Its construction is scientifically superior to that of loose "bulk insulations", and to blankets with only one or two plies. Why? Because you get uniform coverage over every inch of insulated area. The density doesn't vary; hence, there are no heat-leaks through unprotected spots.

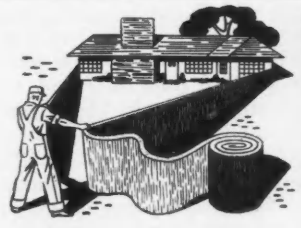
Furthermore, KIMSUL, unlike other insulations, cannot sift or settle. Rows of strong stitching hold the blanket's shape permanently, prevent sagging. KIMSUL stays put, and stays RIGHT, for the life of the structure in which it is installed.

Take a tip from the Navy—specify KIMSUL insulation.

For complete technical data on Kimsul Insulation refer to Sweet's 1945 Catalog or write Kimberly-Clark Corporation, Neenah, Wisconsin

---

WRAP THE POSTWAR HOME IN A KIMSUL BLANKET



KIMSUL INSULATION

REG. U. S. & CAN. PAT. OFF.

A PRODUCT OF **Kimberly Clark** RESEARCH

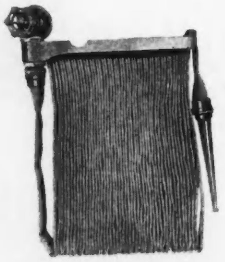
**KIMSUL (trade-mark) means Kimberly-Clark Insulation*

AMERICAN

LIGHTNING
HOSE RACKS
and
REELS

These racks and reels, made in many designs, and holding either linen hose or cotton hose lined with rubber, have been standard equipment in a very high percentage of buildings on the West Coast for nearly forty years.

They can be trusted to be in working condition when they are needed.



The AMERICAN RUBBER Mfg. Co.

PARK AVENUE
AND WATTS ST.

OAKLAND 8,
CALIFORNIA

RUBBER PRODUCTS *for* INDUSTRY

BUILT BY McKITTRICK—a statement that won respectful consideration in many fields of industry long before the war.
TODAY it takes on a new meaning—re-emphasized by a distinguished record of vital war-plant construction.
TOMORROW all the varied techniques, equipment and "know-how" of this war-seasoned organization can go to work for **YOU**.

Member Builders of the West
Build the West to Build the Nation

E. S. McKITTRICK COMPANY, INC.
INDUSTRIAL BUILDINGS
POST OFFICE BOX 470
HUNTINGTON PARK, CALIFORNIA

new developments

Statistical studies show that the construction industry provides a larger volume of both direct and indirect employment and a greater stimulus to general business activity than any other industry. A recent study by the United States Bureau of Labor Statistics of expenditures for labor and materials on typical non-residential construction contracts, totaling a million dollars at 1940 prices, shows that labor at the construction site accounted for 30.5 per cent, or three hundred and five thousand dollars of the total cost, and that these construction contracts provided 328,000 man-hours of labor at the site and 476,000 man-hours of off-site labor, or a total of 804,000 hours. The value of material orders placed totaled $516,000. Stone, clay and glass products cost $153,000; iron and steel cost $197,000; lumber and forest products cost $79,000, and so on.

* * * * *

Improved community facilities, particularly water and sewerage systems, should be planned now for immediate construction in the post war period, not only because health and welfare rank first, but also because such public works would provide total employment for war workers and war veterans and stimulate business activity in many fields. A million dollars worth of sewerage projects, at 1940 prices, would provide 760,000 man-hours of work on and off the site.

* * * * *

Douglas Whitlock, president of The Producers' Council, the national organization of manufacturers of building materials and equipment, has suggested a major reshuffling of federal agencies dealing with housing. He believes such a reshuffling will result in more efficient service to home owners and to the construction industry after the war. He recommended that instead of centralizing all housing matters in one federal department or agency, as during the war, that each major housing function be placed in the branch of government which is best qualified by experience to handle its phase of the problem. It is his opinion that after the war the FHA and the Federal Home Loan Bank Administration be placed in a Federal Loan Agency, along with the RFC and its related activities.

* * * * *

The Craftint Manufacturing Company of Cleveland, Ohio, has produced a new and simplified photo-stencil film designed especially for silk screen printing proccesses. This photo-stencil film requires no treatment whatever before exposure. The company has prepared test kits which can be obtained at a nominal cost.

* * * * *

Home builders who have established close relationships with household appliance dealers will find themselves in an advantageous position in the early postwar period because the regular appliance dealer probably will be among the first to get merchandise, according to John A. Drake, contract sales manager of the Norge division of the Borg-Warner Corporation. Drake bases his assertion on the fact that many prospective home buyers will want the completely "packaged" kitchen and, therefore, will desire new and matching appliances and cabinets. The regular appliance dealer, necessarily, will be favored by the manufacturer in the allocation of scarce merchandise, he said.

* * * * *

The General Motors Corporation has issued a brochure, "One Million Browning Machine Guns", which contains the hitherto unrevealed "inside story" of how General Motors got started on machine gun manufacture as early as April, 1938, and of the "gentlemen's agreement" between the government and the corporation that was an important factor in getting into mass production far ahead of schedule. Those who will buy GM's Frigidaires after the war will be interested in the combat pictures illustrating the uses of Browning machine guns on Patrol Torpedo boats and other war vehicles. A copy can be had by writing the Frigidaire Division of GM at Dayton 1, Ohio.

* * * * *

The Atlas Powder Company of Stamford, Conn., has announced a new wood finish which can be applied to office and household furniture and many similar wood products in constant use. This finish, which is in liquid plastic form and may be applied by spray, resists fruit acids, beverage alcohol, abrasion, soaps, etc., and is impervious to normal heat, such as from hot dishes. It is available in a range of colors and in gloss or flat.

MYERS CASE STUDY HOUSE CONTRACTOR

The magazine, Arts & Architecture, has named Ray A. Myers of Myers Bros., one of the best and most widely known construction firms in the Southwest, as general contractor for the eight "case study" houses the magazine will build in the Los Angeles area when current building restrictions are lifted. Mr. Myers and his organization will work directly with the magazine and its designers.

One of the most important basic elements in the Case Study House Program was the selection of a general contractor inasmuch as it is necessary to work with a general contractor whose reputation for the coordination of large projects is firmly established. It is the opinion of the magazine that the expansion of Myers Bros. activities from industrial and commercial construction into residential construction on this plane is logical.

As explained earlier, through the houses the magazine will endeavor to reduce the confusion which is being caused by the current argument between the "miracle house" and "debunk the miracle house" interests. This will mean the integration in the houses of the best of the new techniques and materials developed during and because of the war with the best of the old techniques and materials which merit being carried over into the postwar period. This process calls for the services of a general contractor whose wide experience makes him capable of materializing on the thinking of a group of America's foremost architects and designers, and who is able to produce on schedule houses representing the best in contemporary design. It also requires a general contractor who is in a position to work with, and understand the problems of, manufacturers of building materials and products.

Before selecting a general contractor, the magazine made a thorough study of the field. Myers Bros. were chosen because the firm has built thousands of residential structures during the war period, complying with difficult time schedules and working with new techniques and materials constantly. The company, when it entered the field of war housing, deviated from commercial construction and its record indicates its expansion into the field of residential construction after the war is a sound development.

Among the thousands of residential units Myers Bros. have completed during the war are 1,000 houses in Spokane, 1,000 at Vallejo, 125 at Portland, 555 at Richmond, 445 at San Diego, 500 at Compton, 90 at Long Beach, 300 at Wilmington, and 225 in San Francisco valley. The Compton project, composed of permanent living units, has been called one of the finest in the United States by housing authorities.

Thus Myers Bros. have kept up with advances made in construction techniques and have gained wide experience in the handling of many new materials which were used for the first time in war construction. The magazine feels that the selection of Myers Bros. to build the eight "case study" houses solves one of the major problems of the Case Study House Program.

According to Ray A. Myers, head of the firm, his interest in the program is strong because he recognizes in it an opportunity to use the wide experience his organization gained during the war to further advance good residential construction in terms of the best contemporary design and construction techniques.

arts and architecture
3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please enter my subscription for........ year..... My check in the amount of

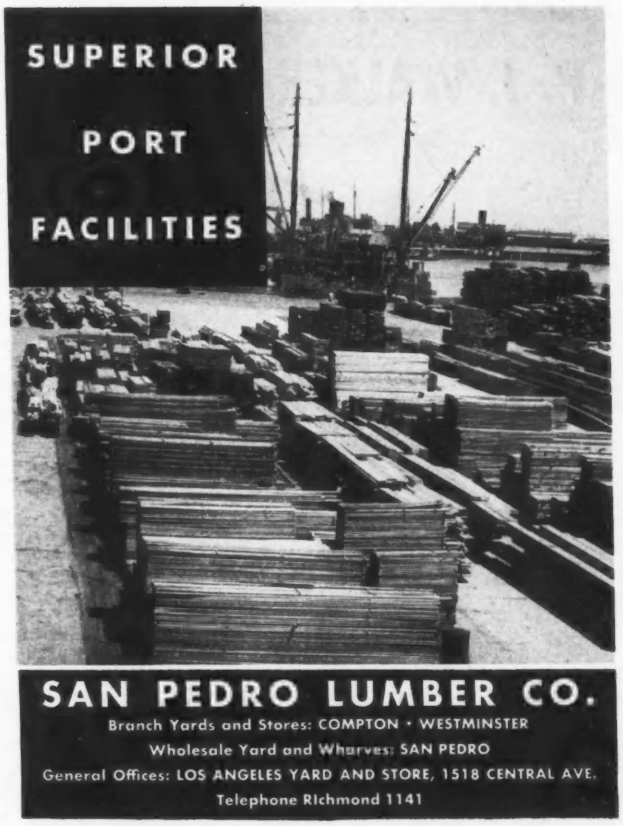
$............ is attached. (............) Check here if you wish to be billed payable in 30 days.

NAME ____________________

STREET ____________________

CITY __________ ZONE ______

STATE ____________________


SUPERIOR PORT FACILITIES

SAN PEDRO LUMBER CO.
Branch Yards and Stores: COMPTON • WESTMINSTER
Wholesale Yard and Wharves: SAN PEDRO
General Offices: LOS ANGELES YARD AND STORE, 1518 CENTRAL AVE.
Telephone Richmond 1141

HOLLYWOOD JUNIOR
COMBINATION
SCREEN and METAL SASH DOOR
★
The "WEATHER-WISE" DOOR!!

A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

IT GUARANTEES YOU YEAR 'ROUND COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

WEST COAST SCREEN CO.
1145 EAST 63rd STREET ★ ★ ★ LOS ANGELES, CALIFORNIA
ADAMS 11108
★ ★ WRITE FOR FREE ILLUSTRATED LITERATURE ★ ★

XUM

P. J. WALKER COMPANY

Los Angeles, California

●

BUILDERS

●

***Executive Office:* 916 Richfield Building**
555 South Flower Street ● MIchigan 4089

Construction Office and Equipment Yard:
3900 Whiteside Avenue
ANgelus 6141

EMSCO
CONCRETE CUTTING COMPANY
MANUFACTURERS of PNEUMATIC TOOLS
COMPRESSED AIR CONTRACTORS
DRILL STEEL SHARPENED
TOOLS FOR RENT **DEPENDABLE SERVICE**
VAndike 7168 **1517 Santa Fe Ave.**

McNEIL CONSTRUCTION COMPANY
Contractors

Phone CEntury 2-9035
5860 Avalon Boulevard **Los Angeles 3, California**

E. WILLARDSON

Plumbing and Heating Contractor

OLympia 2156 and 2157

2880 Rowena Avenue ● Los Angeles, California

EDITOR'S STATEMENT

continued from page 28

own and (if he is so inclined) write nasty or congratulatory letters to the individual jurors. From where we sit we have always been careful not to project ourselves into the controversy although, as during last year's judging, we were a very interested spectator. Some day we hope to be in a position to offer our own personal opinions about this sort of thing, but until then we must be limited to polite remarks about the nice things other people are thinking. Our final comment then, besides being "well, here it is", is in the nature of a very sincere gratitude to the jurors not only for their expenditure of time but for the good thinking and honest endeavor they brought to a very difficult job.

And a word must be added also for the United States Plywood Corporation which sponsored the project without interference or insistence upon any rule or regulation which might have been construed to favor it or any of its products. We feel that it is only on such a basis that competitions of this kind can give the architect and the designer any opportunity that is really worth taking—to get down on paper his best and most creative ideas and his most imaginative approach to the phases of housing as they develop and as they are affected by the times in which we live and build.

It is the intention of the magazine to continue this competition on an annual basis with the hope that we can further enlarge the financial inducements, and add the one thing that we wanted to add in the very beginning—the actual building of the prize winning houses in widely separated areas throughout the country, so that people might not only read about, but might also see and move within, the solutions projected by the competitors who represent such a good thick slice of the best design talent in the country.—THE EDITOR.

ART OF THIS CENTURY

Edited by Peggy Guggenheim

AN ANTHOLOGY of the twentieth century's pioneer art movements, with essays by Breton, Arp, and Mondrian.

156 pages—69 halftone reproductions and contributions of 57 artists. Cover by Max Ernst.

Address mail orders to
PEGGY GUGGENHEIM,
30 W. Fifty Seventh Street,
NEW YORK, NEW YORK

Sound Conditioning with

Sold by Acousti-Celotex Distributors Everywhere . . . *In Canada:* Dominion Sound Equipments, Ltd.

ACOUSTI-CELOTEX
PERFORATED FIBRE TILE—SINCE 1923 REG. U. S. PAT. OFF.

COMPLETE SOUND CONTROL SERVICE
Acoustical Materials ● Sound Insulation
Sound-proof Doors ● Sound-excluding
Ventilators ● Testing and Engineering

THE HAROLD E. SHUGART COMPANY
911 North Sycamore Avenue Hollywood 2265 Los Angeles 38, California

When Plans Specify
WALL BOARD
THE CALL IS FOR
SCHUMITE
SCHUMITE

Fireproof

SCHUMITE GYPSUM WALL BOARD

Easily

CUT and FITTED

Yes—wherever wallboard is specified, the demand is for Schumite; as in the case of the Army, Navy and Federal Public Housing Authority who have specified and used millions of square feet of Gypsum Wall Board on their diversified projects. The superiority of Schumite Gypsum Wall Board; the insulation—the fire protection—adaptability—durability ... are but a few of the good reasons why users have found it entirely satisfactory for permanent as well as temporary construction.

Picture of Federal Public Housing Authority project, Long Beach

BUY WAR BONDS

SCHUMACHER
WALL BOARD CORPORATION 4301 Firestone Blvd., South Gate, Calif., Kimball 9211

ARMY SERVICE FORCES SETS-UP PLANNING COURSE

A Home Building and Planning Course is being prepared for returning war veteran patients at Camp Carson, Colorado.

The instruction is patterned after civilian Home Planning Institutes. Additional information concerning actual building construction details, model making, and farm buildings, will be taught.

From publishers, manufacturers, and readers, literature and other instructive material would be appreciated on the following subjects: House and Farm Building Plans; Household Fixtures and Appliances; Home Furnishings and Decoration; Financing Building Materials, Hardware, Landscaping, Paints, and Home Planning Articles.

Forward all material to N.C.O. Director: S/Sgt. Veron M. Krainbill, Reconditioning Craft Shop, ASF Convalescent Hospital, Camp Carson, Colorado.

CASE STUDY HOUSE NO. 1

continued from page 44

Since there is no view from the ground floor to be considered all outdoor living areas are walled in for privacy. The guest room looks to the mountains to the north and west—the outlook is a compensation for this exposure. In addition, this exposure assures privacy to both owner and tenants.

The extension of the balcony in front of the upper stair hall windows makes possible easier cleaning of these windows. For ease in housekeeping and up-keep, the house is designed without corridor, and gardening is minimized by paving a large part of the outdoor spaces.

the construction

A dry-construction (except floor slab) with a fire-proof steel frame on a water-proofed concrete slab foundation is planned. Walls are sheathed on both sides with standard metal, plastic, or fire-resistant plywood panels. The plywood panels are to be waterproof—glued for use on the exterior. The roof is to be of composition and the attic will be well insulated with adequate ventilation.

The steel frame is not only proposed for its tested qualities of fire safety, shrinkage and crack prevention, and termite exclusion but also for its adaptability to the demands of design. For instance, the specially designed steel roof construction allows the windows and doors to reach the ceiling line without the necessity of furring down the ceiling. This results in very efficient ventilation and lighting of the interiors and in added esthetic value.

A radiant floor-type heating system is proposed because this system almost eliminates stratification of heated air in the upper part of the room—a condition that causes inevitable discomfort. Excessive air movements, adherent in forced air systems, are also avoided. A thermostatically controlled gas furnace heats hot water which is circulated by a pump into pipes laid on a gravel bed underneath the concrete floor slab. (A further protection against heat escaping into the ground could be hollow masonry block or foamglas insulation with the heating coils embeded in the slab above.) This slab may be colored, covered partially by rugs, carpeted entirely, cellular oak blocks may be laid in mastic, or asphalt tile may be used. The same furnace will have a capacity for supplying hot water for the household in a communal heater room, for it so happens that a group of people with similar interests intends to build on the adjacent acreage. This small community of houses will justify the installation of communal heating and hot water systems. All windows and doors will slide horizontally while the smaller ones will be of the architecturally projected construction.

Further detailed specifications will follow with the showing of the interior design.—J. R. DAVIDSON.

NEW DEVELOPMENTS

continued from page 49

Suggestions for store modernization, a subject of wide interest to merchants, and as a matter of fact to consumers, are contained in a highly illustrated manual, "Modern Stores", which has been issued by the National Retail Furniture Association. The brochure outlines basic ideas for postwar store modernization. While the book has to do primarily with furniture store planning, the ideas are applicable to other mercantile establishments. "Modern Stores" discusses installation of store fronts, interior designs, window displays, backgrounds, physical equipment, the proper use of plywood, porcelain, steel, bronze, glass and tile as well as other less commonly used materials. Photographs and line drawings are extensively used in illustrating ideas. A copy, and any other information, can be obtained by writing to the association, Furniture Mart, Chicago.

* * * * *

A new line of metal building panels that can be used to sheath the floors, walls, partitions and roofs of virtually all types of buildings has been announced by the Detroit Steel Products Company. The new products provide both framing and covering material in a single unit. Used for floors, the panels will replace joists, rough flooring and also plaster or plaster board ceilings. Some types will be filled at the factor with insulating material, and will provide sound-proof walls, partitions, floors or roofs. The panels may be used under either wood or concrete floors. They will provide long-span roof deck in 20 to 25 foot lengths. Advantages to the building owner and the public include light weight permanent construction, rigidity, reduction of settlement problems and resulting plaster cracks, and sturdiness and durability that reduce building maintenance costs.

How the Post-war Home can be heated for $31 per year

EL RENO PROVES CENTRAL HEATING PRACTICAL FOR SMALL HOME COMMUNITIES

This is the story of a housing project completed in 1937, by a man whose thinking was years ahead of his time. On a 1½ acre tract in Reno, Nevada, he erected 18 buildings—15 separate dwellings, a garage, caretaker's cottage, and a central heating plant. Every detail in the project was carefully planned to provide maximum comfort and convenience to tenants—who are well satisfied to pay fair rent for each furnished unit consisting of living room, dining alcove, kitchen, two bedrooms, a bathroom and lavatory.

One of the outstanding features of the project is the central heating system—which provides hot water heat to the homes through Ric-wiL insulated under-ground conduit. Boilers use fuel oil. So efficient is this system that the heating bill for the entire project averages only $500.00 per year. Hot water for family use is also piped through Ric-wiL conduit from the central heating plant. These economies help the owner, Mr. Roland Giroux, to realize 13% net return on his investment.

EL RENO Owner cites efficiency of Ric-wil Conduit

"Regarding the cost of heating these sixteen units, here are the figures:

"Cost per month per apartment (5 rooms) for the 1937—1938 heating season:

"Total of 8019 gallons fuel at 6¼ cents per gallon.

Sept. $ .81 Dec. $5.12 Mar. $4.94
Oct. 2.25 Jan. 5.50 Apr. 2.44
Nov. 3.75 Feb. 5.00 May 1.12

"Thus you will see that the heating costs are less than $4.50 per month, per suite. One cannot appreciate these heating costs unless they have been in the apartment business, where tenants will open windows rather than lower the room thermostat, when too warm.

"There is no question in my mind that central heating is more economical than separate units. *"The high efficiency of the Ric-wiL conduit is positive, from the above figures.* The average 5 room house in Reno will use one ton of coal per month, at a cost of thirteen dollars per ton, during the heating season."

As of Feb. 28, '44, Mr. Giroux Has This to Say: *"This data is as true today as when the buildings were built. About the only thing I could add is that the amount of fuel oil used has not varied 100 gal. per year since the system was installed seven years ago, which proves to me that the efficiency of the insulated conduit does not lower as time goes on. The upkeep has been zero."*

RIC-WIL INSULATED PIPE CONDUIT SYSTEMS
THE RIC-WIL COMPANY · CLEVELAND, OHIO
AGENTS IN PRINCIPAL CITIES

use-
and
oor

teel
ned.
or
ter-
osi-

fire
but
nce,
ows
ving
ght-

tem
the
air
A
cir-
der-
inst
nry
em-
red
cks
sed.
hot
r it
ests
om-
nal
ors
lide
tec-

ing

vide
ers,
tern
tail
leas
do
are
dern
rior
uip-
nze,
ials.
in
can
lart,

used
ally
troit
both
for
and
l be
pro-
The
oors.
foot
blic
duc-
cks,
ten-

XUM

CALIFORNIA COUNCIL OF ARCHITECTS

legislative activities

The legislative committee representing the Council has received the support and assistance of the various leaders of the State Legislature, and, as a result, an amendment to the existing Civil Service Act has been filed for the consideration of the Legislature. This amendment has been reviewed by the committee and has been introduced in the Assembly. The proposed amendment was presented to the legislative committee representing the various Chapters of the Associated General Contractors and has received their endorsement. Definite assistance is being given by the structural engineers since they too are included in this amendment which makes it possible for architects and engineers to participate in State Public Works projects.

A number of bills have been presented to the Legislature which affect the existing laws relating to the practice of architecture. The legislative committee is working with the State Board of Architectural Examiners, and where these amendments are not for the best interests of the profession active steps are being taken to have them defeated. In this respect the Associated General Contractors are working with the architects and have taken the stand that they will oppose any tampering with the existing laws. The architects, on their part, have reiterated the position of the Council that no effort will be made to legislate private work into the hands of the architects. The legislative bill proposed by the architects simply makes it possible for architects to be qualified to do work for the State. It does not force all of the work into the hands of the private practitioner nor does it jeopardize the position of the contractors who are at this time engaged in construction contracts with the State. It will be up to the individual architect to seek and obtain his own contract with the various State agencies. One of the biggest problems facing the profession is that of convincing the various State departments that this work should be done in the office of the private practitioner. After an analysis of the various costs involved the University of California convinced itself that private architects should be employed. The Council believes that this same approach can successfully be taken with other State agencies.

national legislation

In cooperation with the Builders of the West the architects have been asked to write to their respective Congressmen requesting favorable action on appropriations for the so-called Federal Works Administration postwar planning bill. This legislation is somewhat similar to Senate Bill 48 in the State of California which provided for funds for the employment of architects and engineers to prepare plans for postwar developments. We all know that planning takes time and that this planning must be commenced now if this nation is to meet the emergency which will arise at the termination of hostilities. You are charged to write to your Congressman asking that he request the Appropriations Committee of the House to take immediate action to provide $75,900,000 to be used by the Federal Works Administrator in carrying out provisions of Title V, Public Law 458 of the 78th Congress.

urban re-development

One of the phases of planning upon which the architects will be called upon for their advice is that of urban re-development. From the number of proposals being considered in Sacramento and Washington it is apparent that some form of urban re-development bill will be passed when these bodies convene. No matter which bill is passed, you, as the individual architect, should remember that the development under this program is fundamentally an architectural program and that it is up to you to assist your community in its efforts to become a better place in which to live.

architectural advertising

For those of the profession who doubt that advertising can be successfully undertaken on a group basis, we recommend to you the bulletins issued by the Southern California Chapter of The American Institute of Architects. It is suggested that you contact the Chapter and obtain from them copies of these bulletins. They will help you in the job of selling which you, as the individual architect, will have to do in nearly every job which comes your way.

unification

The Northern California Chapter of The American Institute of Architects has given a concrete example of what can be done when unification is earnestly pursued. The membership of the Chapter has increased by leaps and bounds during the past few months, and, in addition, the Chapter and the Northern California Association were virtually merged at the January meeting for the election of officers of the Chapter. Andrew T. Haas, a delegate to the Council and a Director of the Northern California Association, was elected President of the Chapter for 1945. E. Geoffrey Bangs, Chairman of the Chapter's Unification Committee, was elected Vice President. John S. Bolles, Past President of the State Association of California Architects, President of the California Council of Architects, and President of the Northern California Association of Architects, was elected Secretary of the Chapter. Hervey Parke Clark, former Secretary of the State Association and Chairman of the membership committee of the Chapter, was elected Treasurer. Norman K. Blanchard, for two years President of the State Association and now a Director of the Northern California Association, was elected a Director of the Chapter. William Knowles, former Secretary of the Chapter, was elected Director. Eldridge T. Spencer, retiring President of the Chapter, became a Director, and the carry over Director of the Chapter, Wm. Clement Ambrose, is also a Director in the Northern California Association, as well as a member of the State Board of Architectural Examiners. It is obvious that under this group unification is secure as far as the relationships between the Council, the Northern California Association and the Northern California Chapter are concerned. At the present time, these three organizations share the same office and with their over-lapping boards have no room for disagreement as to policies and duties.

OFFICIAL BULLETIN

FEBRUARY • 1945

XUM

OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE CALIFORNIA COUNCIL OF ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound condtioning with Acousti-Celotex; Celotex products.

ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

BLUE PRINTING

20th Century Blueprint Co., 344 Bush, San Francisco, Douglas 5975. Complete Blueprint and Photostat Service. Motorcycle pick-up and delivery.

BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

BUILDING MATERIALS

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upson Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celo-Siding, Caulking Compounds and Adhesives.

CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, DOuglas 4224. Los Angeles, TU. 8606—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

Southwest Portland Cement Co., 727 W. 7th, Los Angelus, Tucker 2411—Victor Portland cement.

CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

ELECTRICAL CONTRACTING

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminister 8169—Electrical contractors

ELECTRICAL MANUFACTURERS

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

FLOORING CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foothill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

GENERAL CONTRACTORS

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181 — General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Walker Co., P. J. — Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

GLUE

I. F. Laucks Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchhange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

HEATING

Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1923 and Sycamore 9-4129. Gas and oil heaters, dual floor and dual wall.

Payne Furnace & Supply Co., Inc., 336 North Foothill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

LABORATORIES—TESTING

California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

LATH

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

LINOLEUM CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

LUMBER

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

Western Hardwood Lumber Co., 2014 E. 15th St., Los Angeles 55, Prospect 6161—Specialists in boat and aircraft lumber and panels.

NOISE-LEVEL TESTING

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-Level testing; sound conditioning with Acousti-Celotex.

PAINTS

Premier Oil & Lead Works, 3950 Medford St., Los Angeles 33, California. ANgelus 1-5141.—Manufacturers of BISHOP-CONKLIN TREASURE TONES, interior finishes. SEAL-IED, one coat, oil base finish for over porous surfaces. CALADIUM, over asphalt paint. Highest grade paint finishes for every painting need.

PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190—H. P. Hallsteen, Western Representative Southern Ca. Mill—Bar Co., 1022 E. 4th St., Santa Ana. Los Angeles Mill—Owens Parks Lumber Co., Los Angeles.

Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 165 Jessie St., San Francisco 5. Sutter 8361.

ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.

Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

SHEET METAL

Peterson, Harold E., 1350 Elmwood St., Los Angeles, Trinity 4886; Sheet Hetal, Air Conditioning, Kitchen Equipment, Bronze, Aluminum and Stainless Steel.

SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265 — Sound control service.

STEEL WINDOWS AND DOORS

Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

TESTING, NOISE-LEVEL

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265 — Noise-level testing; sound conditioning with Acousti-Celotex products.

WATERPROOFINGS AND CAULKINGS

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Transparent Waterproofing, Brick and Cement Coatings, Caulking Compounds, Concrete Floor Treatments and Coatings. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

WOOD FINISHES AND WAXES

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Flat Finishes (Stain-Wax Type) and Polishing Waxes — Paste, Liquid and "Dri-Gloss." Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ry

CTS

th St.,
sts in

Angeles
; sound

St., Los
Manufac-
TONES,
se finish
asphalt
ry paint-

rancisco,
Represen-
4th St.,
ks Lum-

brication
-5111—
ilities for

provide
rvey Sys-
made by
ncisco 5.

Blvd., Los
fs, wood
rs.

Angeles,
on, Sum-
and all

Angeles,
, Kitchen
ess Steel.

ore Ave.,
d control

les, Port-
ental win-
s of steel

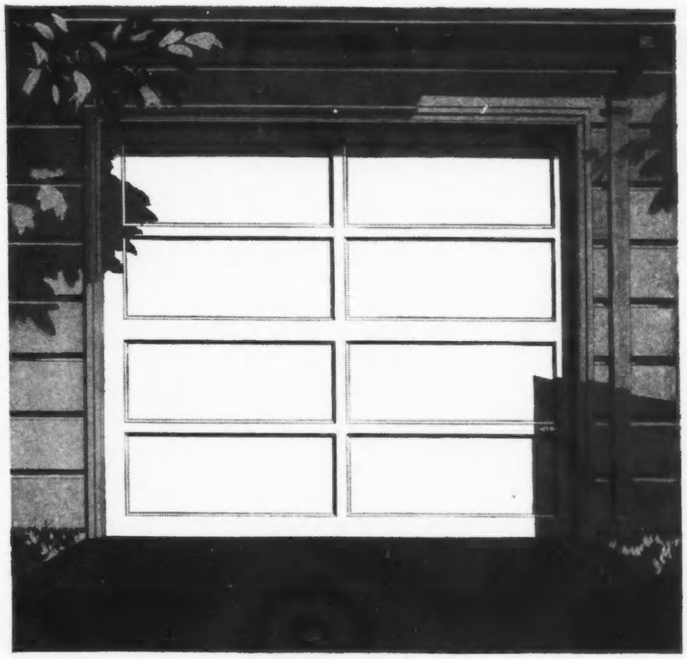
s Angeles
ng; sound
s.

ern head-
erproofing,
ompounds,
Los An-
glas 5648.

ern head-
Stain-Wax
iquid and
San Fran-

XUM

XUM



THE POSTWAR CRAW-FIR-DOR IS NOW PERFECTED...READY FOR PRODUCTION!

Yes—when war restrictions are lifted, this famous overhead-type garage door will be ready for immediate production. And it will be better than ever—easier to install, easier to operate, built for long-time trouble-free service

Because the postwar Craw-Fir-Dor will be 85% factory assembled, installation time will be cut to less than one hour. No complicated adjustment will be necessary. And only 2 inches of headroom will be required!

And remember! The Crawford Door Company — maker of Craw-Fir-Dor hardware — will be ready for immediate production as will the factories which make the durable, attractive door itself.

So — in your planning — give Craw-Fir-Dor a top spot!

FIR DOOR INSTITUTE

Tacoma 2, Washington

THE NATIONAL ASSOCIATION OF FIR DOOR MANUFACTURERS

In your planning, remember: the new postwar Craw - Fir - Dor will be a door you can specify with complete confidence. More than ever before it will be a door home owners will really like!

Craw-Fir-Dor

SELF-ENERGIZING · ONE PIECE · OVERHEAD TYPE

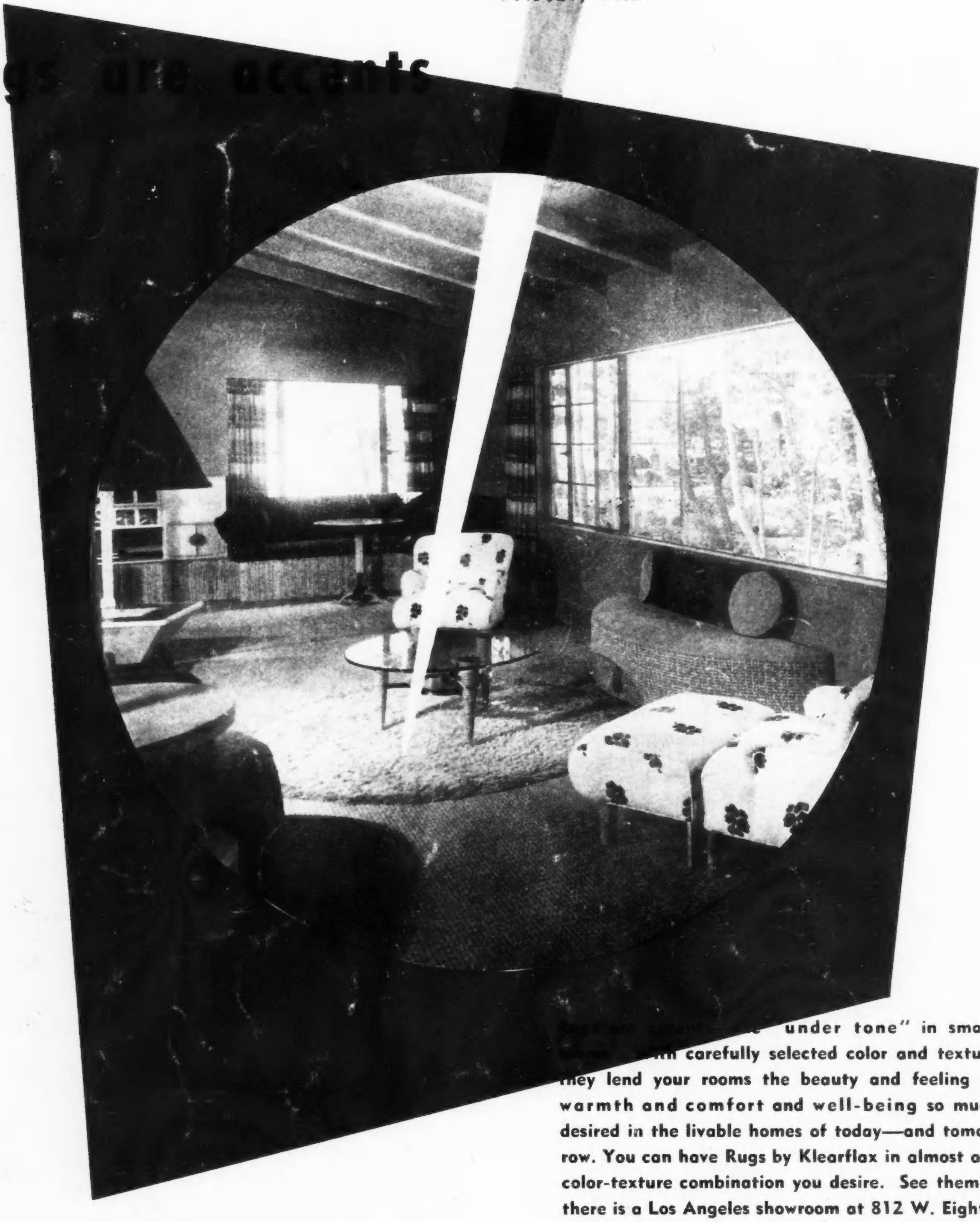
GARAGE DOOR

For special residential or industrial installations, write: Crawford Door Company, Detroit, Michigan, maker of a complete line of sectional overhead-type doors.

XUM

DETROIT PUBLIC LIBRARY
Woodward & Kirby
Detroit, Mich.

rugs are accents

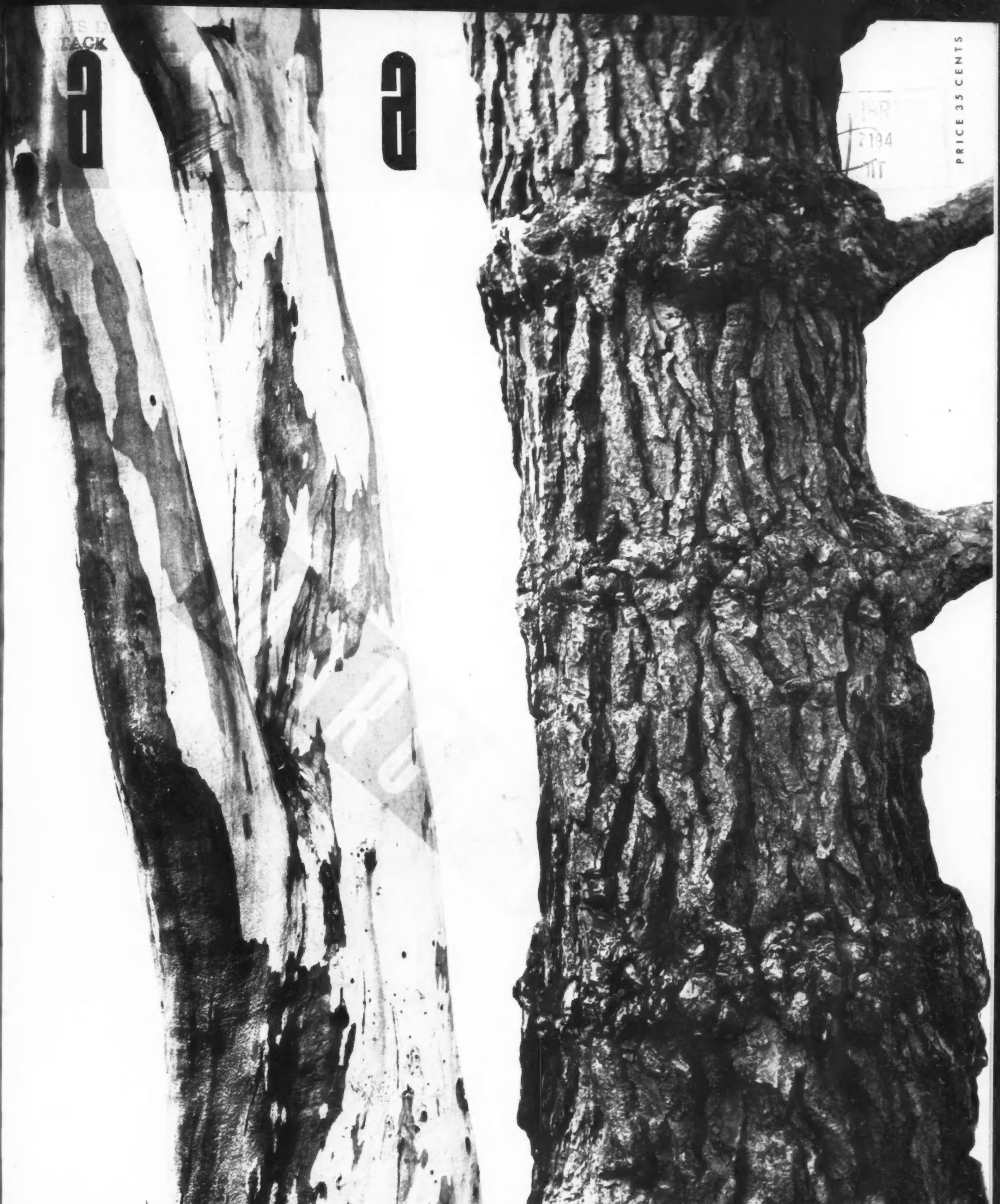


Rugs are accents—the "under tone" in smart homes—with carefully selected color and texture they lend your rooms the beauty and feeling of warmth and comfort and well-being so much desired in the livable homes of today—and tomorrow. You can have Rugs by Klearflax in almost any color-texture combination you desire. See them—there is a Los Angeles showroom at 812 W. Eighth.

SEE YOUR DECORATOR OR WRITE:

KLEARFLAX • DULUTH

TACK



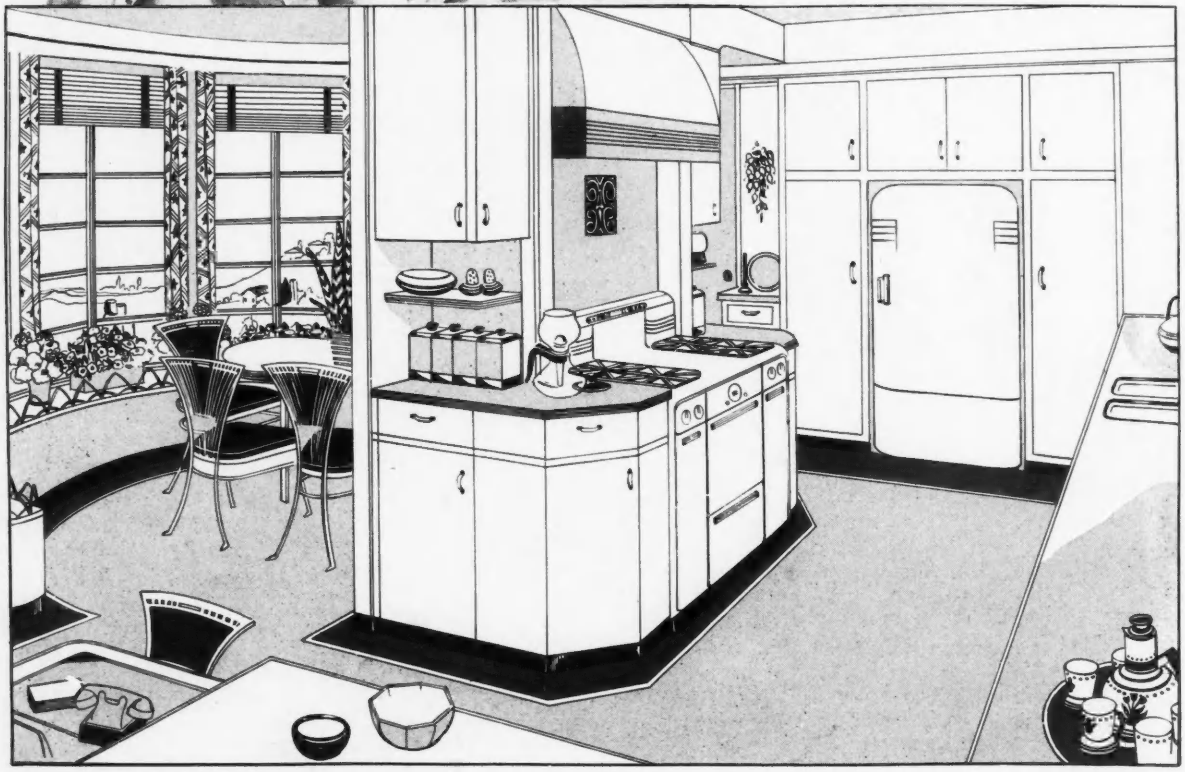
matter

PRICE 35 CENTS

HONORABLE MENTIONS SECOND ANNUAL SMALL HOUSE COMPETITION • INTERIORS CASE STUDY HOUSE #1

Is it a dream?

A dream kitchen, yes . . . but
you can make it real for your clients



SHE who plans a post-war home dreams of a kitchen that's modern and beautiful as well as practical . . . one she can show with pride to admiring friends. ★ In this appealing design, everything is accessible from the work and serving-center, including dining-room and breakfast-bay. ★ Equipped with CP gas range and silent gas refrigerator, it also shares with other rooms, the low-cost convenience of automatic gas hot water service and space-heating. ★ Your gas company offers helpful consultation in planning kitchens.

THE WEST PREFERS
GAS
QUICK • CLEAN • DEPENDABLE
FLEXIBLE • ECONOMICAL

THE PACIFIC COAST GAS ASSOCIATION

XUM

XUM

Their patio will be designed on a gas range

The meals they serve in the patio will depend on the range they have in the kitchen. So they'll be looking for the most modern and efficient one they can find. That's why we are keeping our eyes on them, designing our ranges*—to catch their fancy, yes—but also to serve their needs, to save their time, to help design their future home.

*One of our ranges will be in ARTS AND ARCHITECTURE'S Case Study House #1.

Western-Holly

THE MARK OF EXCELLENCE
ON GAS RANGES

Products of **WESTERN STOVE COMPANY, Inc.**
CULVER CITY, CALIFORNIA
LOS ANGELES: FURNITURE MART • SAN FRANCISCO: WESTERN MERCHANDISE MART

XUM

Every time you specify a Shower-head...remember

WHENEVER YOU SPECIFY A SHOWER HEAD REMEMBER TO PROTECT THOSE BATHROOM WALLS.

This is such an important statement, we feel that it cannot be repeated often enough.

A quarter of a century ago nobody gave bathroom wall protection much thought. The need for it hadn't become apparent. It wasn't until showers became so popular that bathroom wall protection assumed real importance . . . and it wasn't until somebody tore out a cracked plaster wall that it was discovered just how dangerous those walls might become.

Those inevitable cracks became more than an unsightly nuisance... they permitted water, coursing down the walls, to penetrate behind the plaster, to rot lath and studding.

Keene cement, tile, linoleum . . . and many other materials . . . were tried and none succeeded in giving sure, lasting protection. Then Colotyle was introduced. Everybody recognized its beauty, its modern styling . . . but it wasn't until the manufacturers of Colotyle developed their Tub-Rim Seal and Spring-Tite Corner that this new plastic-coated wall sheet gained acceptance. THIS WAS THE FIRST REAL SOLUTION TO THE WALL CRACK PROBLEM.

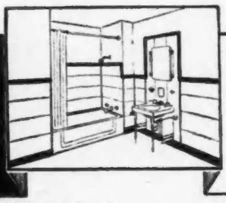
Colotyle one-piece walls, engineered to compensate for such things as foundation settling, lumber shrinkage and bathtub expansion and contraction, provide sure and lasting wall protection. More than that, Colotyle's rich plastic-coated surface provides a depth of beauty not possible with any other material.

When you draw a shower-head into any bathroom plan, be sure to specify Colotyle Plastic-Coated Wall Sheets for the protection you must give those bathroom walls . . . and for the beauty that Colotyle alone can give.

★

Results of the $1500.00 prize competition for Western Architects will be announced in the next issue.

PROTECTION PLUS BEAUTY



COLOTYLE

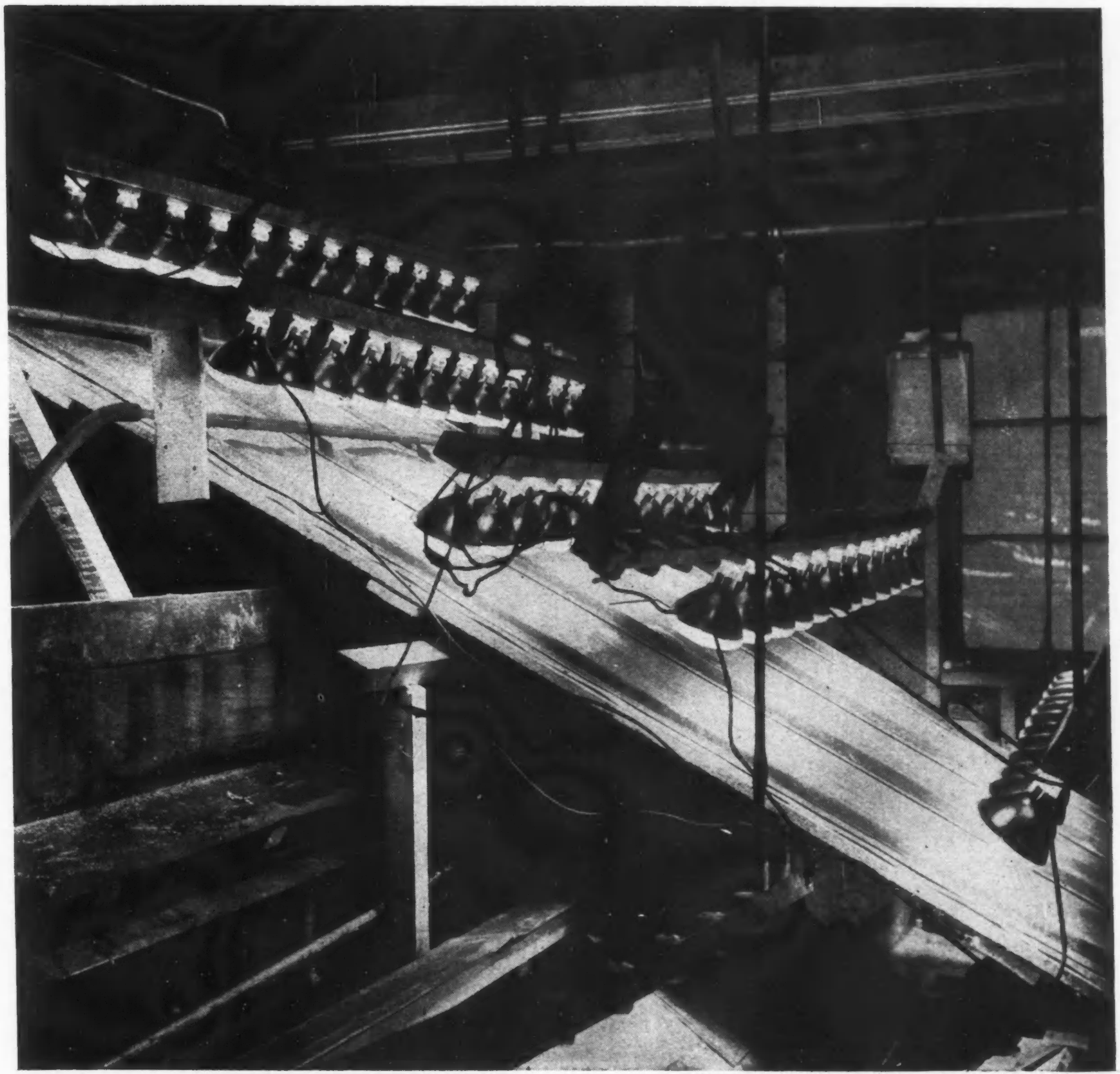
The Original Plastic-Coated Wall

FOR BATHROOMS and KITCHENS

COLOTYLE CORPORATION AURORA AT MERCER **SEATTLE 9, WASHINGTON**

★ *Although COLOTYLE will not be available again until after the war, you can learn how COLOTYLE protects bathroom walls by sending now for the folder, "First Aid to Bathroom Walls"*

ARTS AND ARCHITECTURE—Vol. 62, No. 3—Published monthly at 3305 Wilshire Boulevard, Los Angeles 5, California, by John D. Entenza. Established 1911. Yearly subscription price $3.50. Entered as second-class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.



Tests on experimental roof panel being conducted in the Revere laboratory.

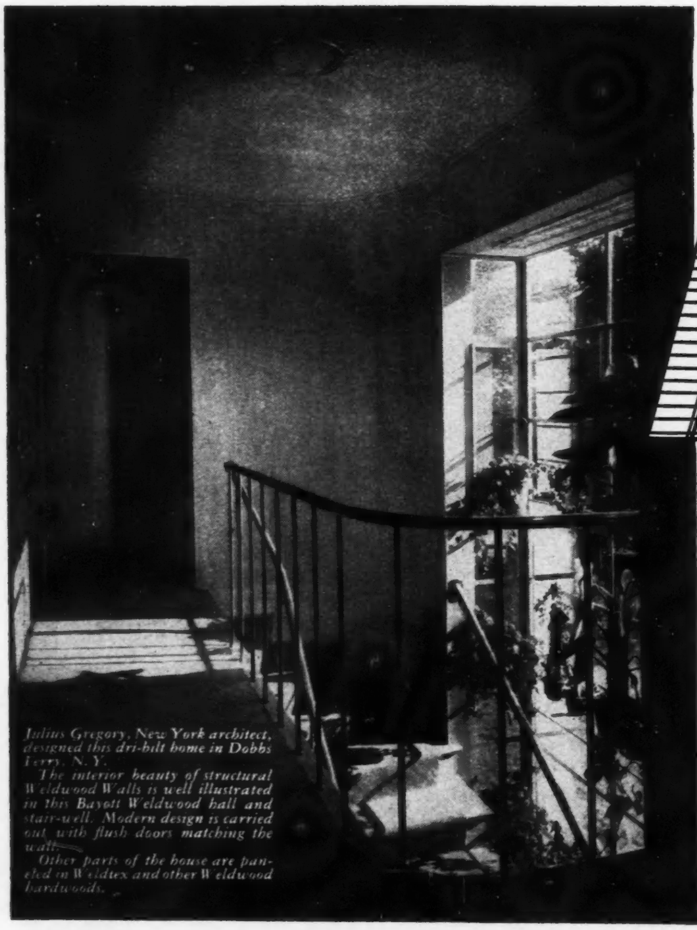
This picture will mean a lot to you

Here is a photograph of one of many laboratory tests conducted by Revere during the past three years to determine if the usual methods of specifying and installing sheet copper for gutters, roofing and the like, were the best that could be devised.

Result: some radically new ideas were developed on the specification and application of sheet copper on buildings for new construction and repairs.

The information thus obtained is now being compiled and when ready will be made freely available to the profession. You will find it invaluable, because it reduces sheet copper construction to a matter of engineering design, assuring satisfactory performance. On request we will put your name on our list to receive a complimentary copy of a forthcoming new Revere manual for architects and workers in sheet copper. Write Revere Executive Offices.

REVERE
COPPER AND BRASS INCORPORATED
Founded by Paul Revere in 1801
Executive Offices: 230 Park Ave., New York 17, N.Y.



Julius Gregory, New York architect, designed this dri-bilt home in Dobbs Ferry, N. Y.

The interior beauty of structural Weldwood Walls is well illustrated in this Bayott Weldwood hall and stair-well. Modern design is carried out with flush doors matching the wall.

Other parts of the house are paneled in Weldtex and other Weldwood hardwoods.

BEAUTY
and the
BUDGET

His client demanded unusual beauty . . . yet provided a relatively modest budget.

It was the usual stumper. But this architect solved it . . . easily.

He designed a dri-bilt home specifying Weldwood Plywood.

Dri-wall construction cut labor costs considerably by saving six weeks in building time. And his client got a structurally better house.

He brought the interior to vibrant life with Weldwood Hardwood Plywood rooms . . . paneling in Mahogany, Walnut, Oak and Birch. A luxury? Yes, in appearance. But the cost? . . . well within the budget . . . and much less than you would expect.

He specified economical Weldwood Utility Panels for walls that were painted and papered. They provide a permanently smooth hardwood under-surface . . . free from checking or grain-raise.

Now his client has a home that will give him permanent satisfaction at a minimum cost for upkeep. *Weldwood Plywood Panels are guaranteed for the life of any structure in which they are used.*

Perhaps his experience suggests something to you.

HERE'S *WHY* YOUR CUSTOMERS WILL WANT WELDWOOD:

STRUCTURAL ADVANTAGES

Dri-wall construction cuts building time as much as six weeks . . . eliminates dangers of warping, swelling and cracking in sash and woodwork due to the tons of water in plaster walls. All standard grades of Douglas Fir plywood are made in Weldwood's giant West Coast plants.

DECORATIVE FEATURES

Weldwood . . . in genuine mahogany, walnut, oak, knotty pine, figured gum, birch and Weldtex (striated Weldwood) . . . achieves the warmth and beauty of wood-paneled rooms at unbelievably low cost. Modern streamlined production has made this possible.

Inexpensive Weldwood Utility Panels, with satin-smooth hardwood faces, provide ideal wall surfaces for paper or paint . . . never show checking or grain-raise.

ECONOMY

Final results balanced against investment show Weldwood Plywood construction to give far more value per dollar than old-fashioned materials.

Because Weldwood can be installed rapidly . . . inside and out . . . building time is cut down, with resultant savings in labor cost.

DURABILITY

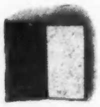
Weldwood Plywood Panels are crack-proof and are guaranteed for the life of the building. Weldwood walls are permanent walls, requiring no upkeep.

Weldwood
Plastics and Wood
Welded for Good

Waterproof Weldwood, so marked, is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood are manufactured with extended urea resins and other approved bonding agents.

THE MENGEL FLUSH DOOR

Light . . . Strong . . . Permanently beautiful. Matches perfectly with Weldwood Walls.



WELDWOOD Plywood

Weldwood Plywood and Plywood Products are manufactured and marketed by

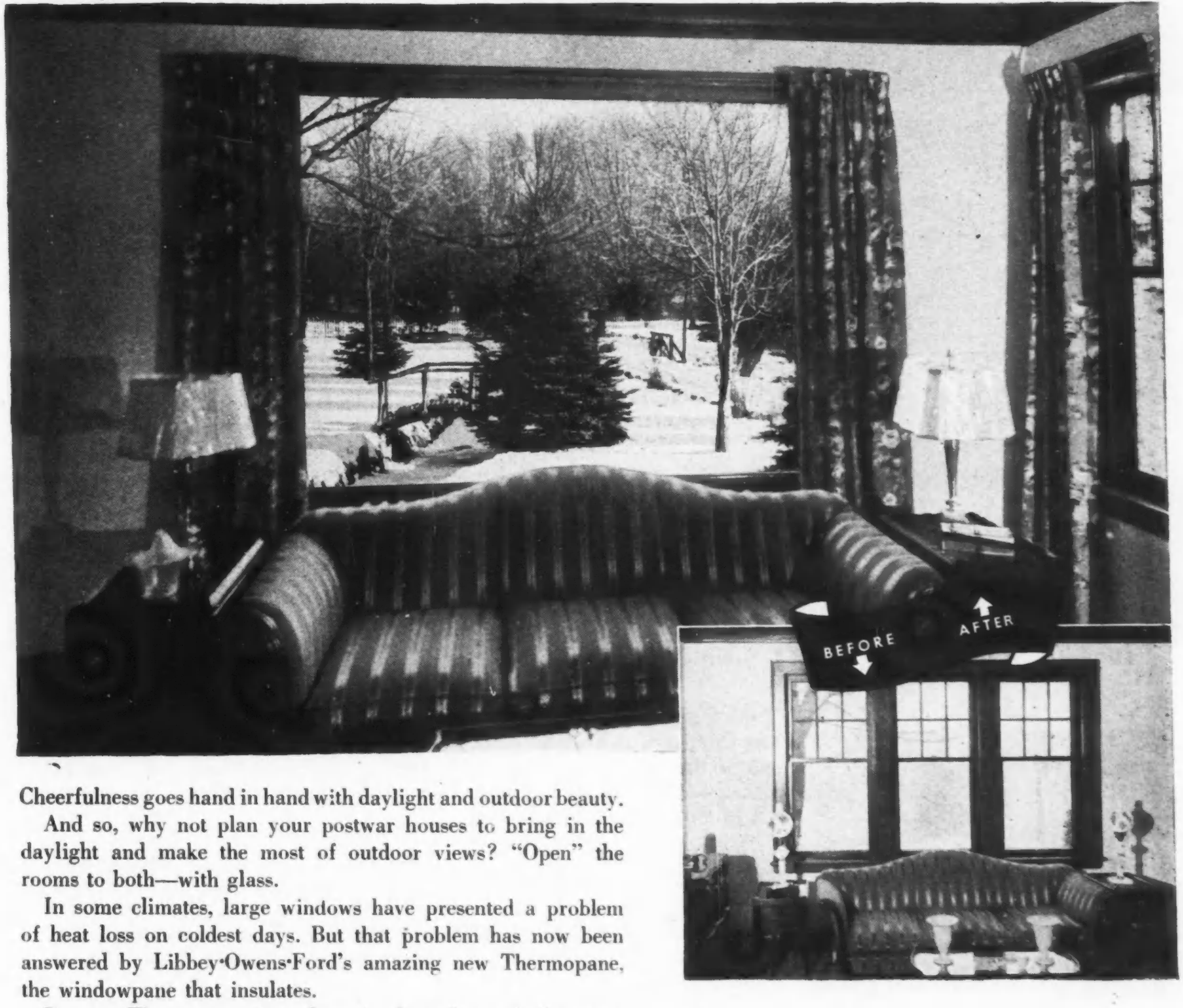
UNITED STATES PLYWOOD CORPORATION
New York, N. Y.

THE MENGEL COMPANY
Incorporated
Louisville, Ky.

Distributing units in Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, High Point, Los Angeles, Newark, New York, Oakland, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle. Also U.S.-Mengel Plywoods, Inc., distributing units at Atlanta, Jacksonville, Louisville, New Orleans. Send inquiries to nearest point.

For more cheerful, more interesting rooms

"Open" your walls with GLASS



Cheerfulness goes hand in hand with daylight and outdoor beauty.

And so, why not plan your postwar houses to bring in the daylight and make the most of outdoor views? "Open" the rooms to both—with glass.

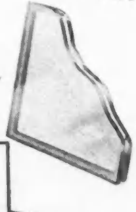
In some climates, large windows have presented a problem of heat loss on coldest days. But that problem has now been answered by Libbey·Owens·Ford's amazing new Thermopane, the windowpane that insulates.

Because Thermopane is such a simple and practical way to insulate glass areas, it enables you to provide the charm of bigger windows with new standards of comfort and heating economy. In windows, Thermopane looks like regular glass—but what a difference it makes!

Thermopane is described briefly at the right. But if you want all the facts . . . the sizes, weights and types of glass in which Thermopane can be fabricated . . . insulation values . . . how to install Thermopane, write for copies of our illustrated Thermopane book and our new Technical Data Sheets by Don Graf. Libbey·Owens·Ford Glass Co., 1435 Nicholas Bldg., Toledo 3, O.

Thermopane... **the windowpane that insulates**

Makes big windows practical in any climate



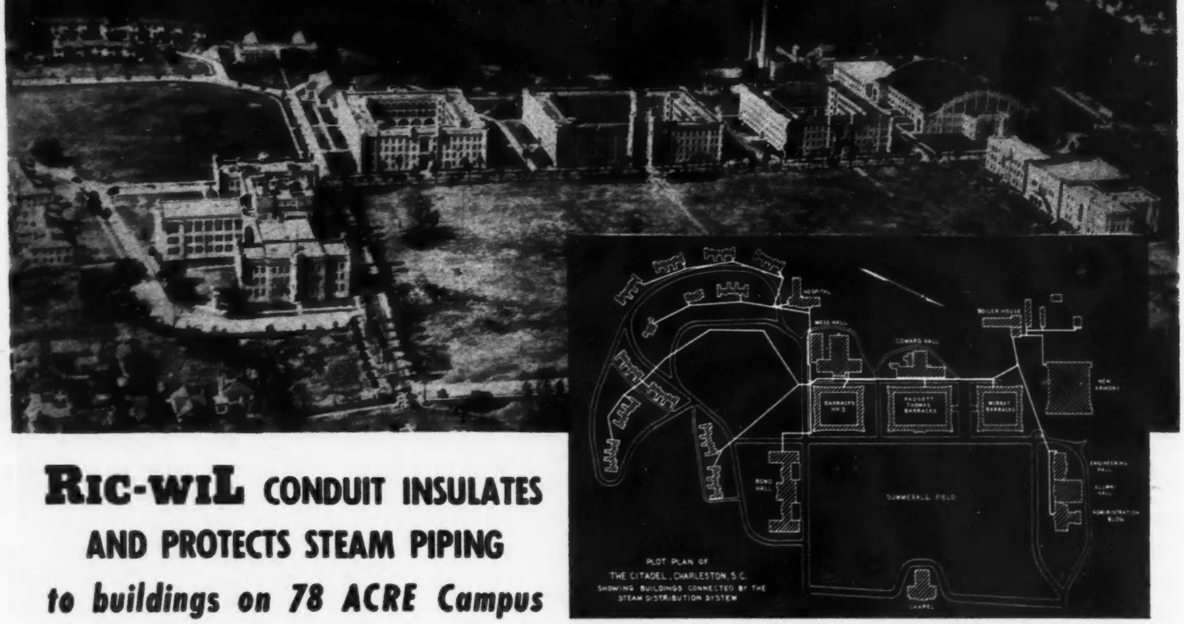
Thermopane provides effective insulation because a dehydrated layer of air is hermetically-sealed between its two panes of glass. Thanks to the patented Bondermetic Seal, used to prevent dirt and moisture infiltration, there are only two glass surfaces to clean. This double-glass windowpane fits into a modified sash, just like a single pane of regular glass . . . stays in all year. It's a modern, practical way to provide the benefits of bigger windows, with assurance of winter comfort and heating economy.

LIBBEY·OWENS·FORD
- *a Great Name in* **GLASS**

XUM

Central Heating at the Citadel

SUGGESTS AN IDEAL POSTWAR MODERNIZATION PROJECT for *INSTITUTIONS*



PLOT PLAN OF
THE CITADEL, CHARLESTON, S.C.
SHOWING BUILDINGS CONNECTED BY THE
STEAM DISTRIBUTION SYSTEM

RIC-WIL CONDUIT INSULATES AND PROTECTS STEAM PIPING
to buildings on 78 ACRE Campus

Steam Pipe Line being installed in Ric-wiL Tile Conduit at the Citadel.

The Citadel, The Military College of South Carolina founded in 1842, was one of the pioneer institutions to incorporate the advantages of central heating—installing such a system in 1904. Greatly enlarged, this system is still giving satisfactory service.

In 1920, planners of the new Citadel, looking far into the future, provided central heating for the new home of the college as a matter of course. New additions in 1926-27, 1936-37 and subsequently have made necessary expansion of the central plant and distribution lines. Today every permanent building on the campus except the chapel, is heated from the central plant.

Any Institution Can Enjoy These Advantages of Central Heating:

- **Savings of 15% or better in overall fuel consumption.**
- **Elimination of separate boiler tending for each building unit.**
- **Elimination of smoke and soot which destroy original beauty of buildings.**
- **Increase of available space in building basements.**
- **Elimination of coal delivery and ash removal from buildings.**
- **Uniform, clean heat provided quickly, whenever needed.**
- **Central unfailing source of hot water.**

Engineers and architects with present or post-war projects on their boards, will find the new Ric-wiL Catalog No. 44 a valuable source of information on efficient Central Heat Distribution for institutions, industrial or commercial building groups, housing projects and municipalities.

RIC-WIL INSULATED PIPE CONDUIT SYSTEMS
THE RIC-WIL COMPANY · CLEVELAND, OHIO
AGENTS IN PRINCIPAL CITIES

Colors that Wear Well

...IN SUPER-TOUGH PAINT FINISHES

The Grand Canyon, with its breathtaking color, is one of the natural wonders of the world. Since the beginning of time, man has responded to the appeal of color.

The major appeal of paint is color. Color has the magic-like quality of transforming the drab and commonplace into the bright and cheerful.

Color is our business. We specialize in the manufacture of color in super-tough paint finishes. Colors that are distinctive in appearance, practical in application, and in keeping with the times.

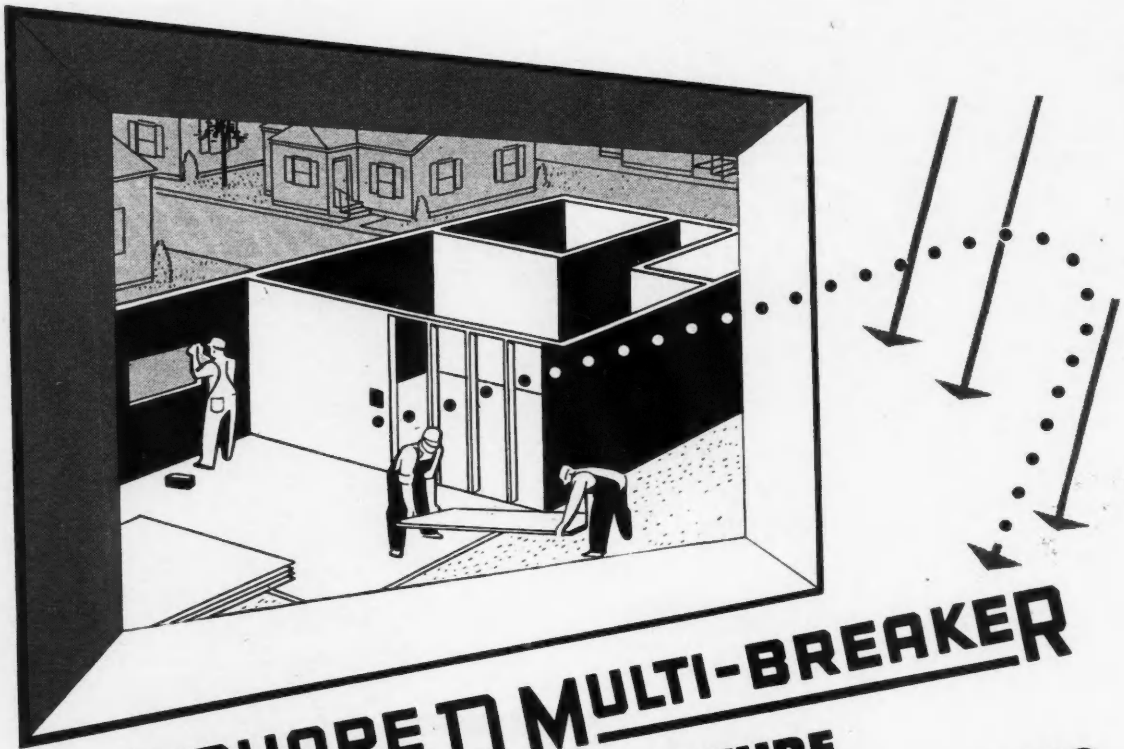
Treasure Tones for example, offer you the last word in pre-harmonized, decorative colors in new ready-to-use paint finishes which are unparalleled in beauty and durability. Another example is our Permanent Sash and Trim colors—colors especially designed for Western outdoor decoration and processed in violet-ray-proof liquids to make them the most durable under the sun.

In our laboratory and in our plant we will continue the process of manufacturing new colors and paint finishes ever more satisfactory to the user and ideally adapted to specific applications.

Mid Finish
Bishop Conklin
Premier
Treasure Tones

BISHOP-CONKLIN **PREMIER PAINTS**

SOLD THROUGH INDEPENDENT PREMIER PAINT DEALERS



THE SQUARE D MULTI-BREAKER FITS INTO EVERY PICTURE OF MULTIPLE HOUSING

large units—small units—prefabricated or otherwise

WHETHER it's a small group of cottages or a planned community, complete from homes to schools, stores and churches, there is a Square D Multi-breaker installation to fit the picture . . . exactly.

The annnoyance of changing fuses simply isn't in keeping with tomorrow's scheme of things—especially since Multi-breaker convenience and protection costs little more than the fusible equipment it replaces—often actually less.

Your nearby Square D Field Engineer will be glad to work with you in arriving at the best electrical specifications for any project you are planning.

The Multi-breaker eliminates fuses completely. When a short circuit or dangerous overload occurs, the circuit is cut off automatically. A simple movement of the shockproof lever restores current after the cause of the overload has been removed. There are no delays—nothing to replace.

SQUARE D COMPANY

LOS ANGELES 21 SAN FRANCISCO 3 • SEATTLE 1 • DENVER 4 • DETROIT 11 • MILWAUKEE 2

TURE

XUM

YOU

HAVE 1 OR 2 THINGS
TO DO BEFORE

APRIL 16

REMEMBER—$55,000 IN AWARDS—AND A VALUABLE REFERENCE FOR YOUR FILES

If you have already obtained your program for the General Motors Design Competition you have only one thing to do—forward your solution before the closing date, April 16, 1945.

If this competition has escaped your attention until now, you have two things to do—get a copy of the program from the Professional Adviser now—and submit your solution before April 16th. Forward the coupon to get the rules, program and other needed materials. Act now, so that you will have as much time as possible to develop a winning solution.

You will want a share of the $55,000 in prize awards: 5 distinct competitions, with 5 First Awards of $5,000 each, 5 Second Awards of $2,500 each, 5 Third Awards of $1,000 each, 5 Fourth Awards of $500 each, 20 Honorable Mentions and 20 Special Awards of $250 each.

Practicing architects, builders and contractors will want the book "Design for Dealer Establishments," which will afford an interchange of ideas with other leading members of the profession. This book will reproduce many of the winning plans and design details, plus other reference material. It will be sent to all who enter a solution that meets the minimum requirements of the competition. Enter one or more solutions by April 16th.

COMPETITION APPROVED BY
AMERICAN INSTITUTE OF ARCHITECTS
AND
ROYAL ARCHITECTURAL INSTITUTE OF CANADA

George Nelson, A. I. A., Professional Adviser, c/o The Architectural Forum,
Empire State Building, 350 Fifth Avenue, New York 1, N. Y.

I intend to enter the GENERAL MOTORS competition. Please send me the program, including the conditions governing the competition and awards.

Name____________________

Firm (if any)____________________

Address____________________

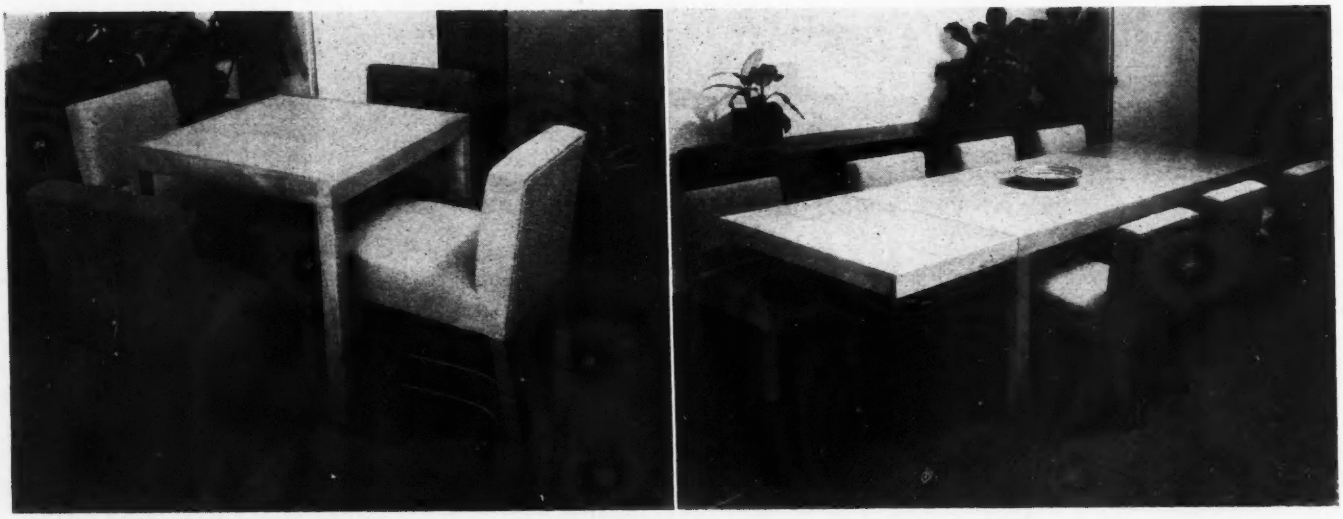
City__________ State__________

Check one: Architect_____ Designer_____ Draftsman_____ Student_____

Other Occupation____________________

AA-3

XUM



designed by

VAN KEPPEL-GREEN

from a group of designs now being manufactured
for the west coast • write for name of nearest dealer

9529 SANTA MONICA BOULEVARD • BEVERLY HILLS • CALIFORNIA